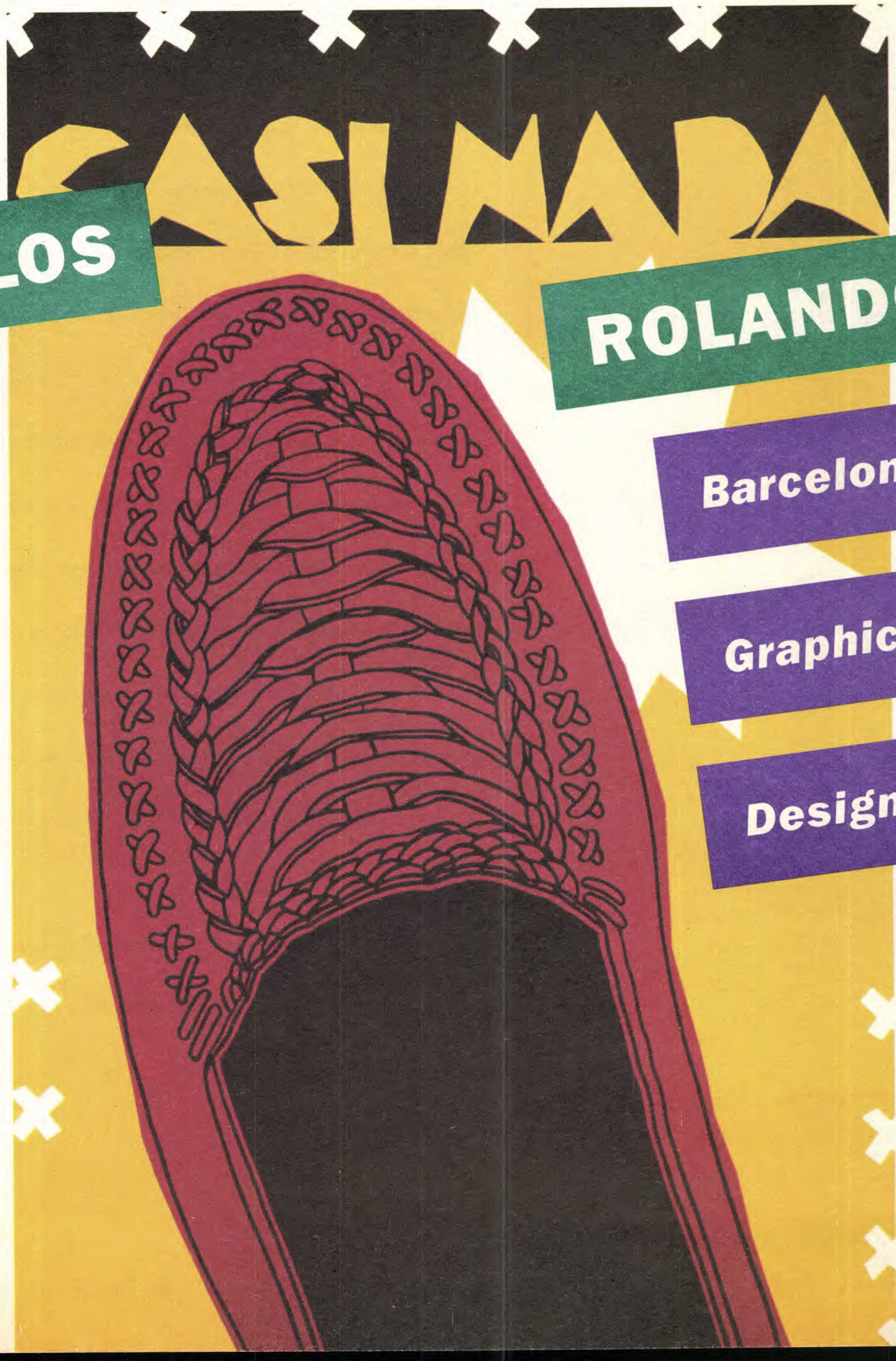
U&lc

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890&ÆŒ$$¢£%!?()[]

UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME 16, NUMBER 3, SUMMER 1989. **$5.00**



CARLOS ROLANDO

Barcelona

Graphic

Designer

Letraset Software. Graphic Design First.

Have you ever asked yourself what it takes to develop software that lets your creativity run wild and keep pace with your imagination? Software that gives you the power and flexibility you need to experiment, to turn a good idea into a great one?

Maybe it's time you did. Particularly if you're in the market for software that can help you create incredible layouts. Develop type solutions that you thought you could only get by hand. Create custom halftones and effects without ever calling the lab.

What it takes is more than a company that specializes in *just* software. It takes a company that understands graphic design *and software.* A company with 30 years experience in graphic design, with the software expertise to put together tools that understand the way you work. Software that puts graphic design first.

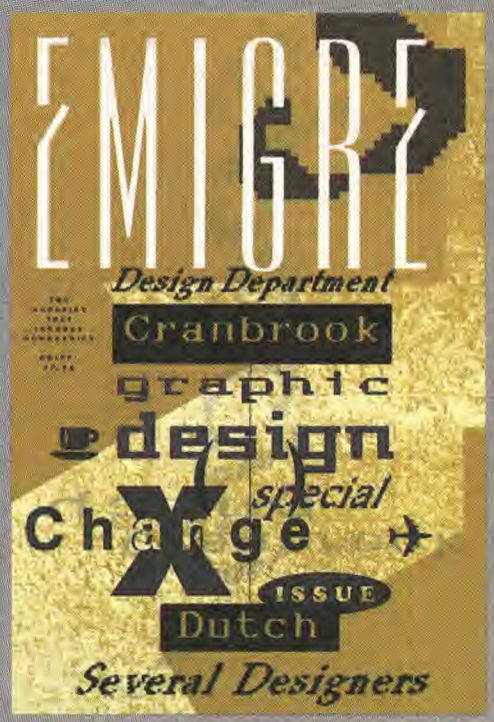
Come see Letraset, for Graphic Design Software from the graphic design specialists.

In the U.S. call 1-800-343-TYPE for information. Outside the U.S. contact any Letraset international subsidiary.

This advertisement was created and produced using Letraset Graphic Design Software.

G R A P H I C D E S I G N S O F T W A R E F R O M

Images Created using Letraset Software:
DesignStudio™
ColorStudio™
ImageStudio™
LetraStudio™
FontStudio™
LetraFont™
Type Library



© 1989 DC Comics Inc. Used with permission.

Letraset®

ESSELTE

DesignStudio, FontStudio, ColorStudio, ImageStudio, LetraFont and LetraStudio are trademarks and Letraset is a registered trademark of Esselte Pendaflex Corporation in the USA, Letraset Canada Limited in Canada and Esselte Letraset Limited elsewhere. "Pantone, Inc.'s check-standard trademark for color reproduction and color reproduction materials. PANTONE Computer Video Simulation used in this product may not match PANTONE-identified solid color standards. Use current PANTONE Color Reference Manuals for accurate color.

THE GRAPHIC DESIGN COMPANY

ITC CENTER

EXHIBITION SCHEDULE

CONTINUING THROUGH SEPTEMBER 14

TDC 35
The 35th Annual
Typographic Design Competition
Sponsored by
the Type Directors Club

OCTOBER 4–NOVEMBER 30

TYPOGRAPHIC TREASURES

BALANCE

THE ADVERTISING AND GRAPHIC DESIGN OF

GENE FEDERICO

Balance. The advertising and graphic design of Art Directors Club Hall of Famer and AIGA Medalist, Gene Federico, is charged with energy, yet thoroughly readable – and always a reinforcement of the message.

After graduating from Pratt Institute in 1938, Federico began his advertising/graphic design career. While he tried his hand at editorial design (with the late Will Burtin as one of his mentors), he found the world of advertising much more to his liking. After working at a number of New York's top advertising agencies, including Grey Advertising, Doyle Dane Bernbach, Douglas D. Simon, and Benton and Bowles, in 1967 Federico co-founded the advertising agency that was to become Lord Geller Federico Einstein.

In work for Elizabeth Arden, General Foods, IBM, Napier, *The New Yorker,* Procter & Gamble, *Woman's Day* and others, Gene Federico shows his love of typography and graphic design and demonstrates his flair for the blending of words and images.

DECEMBER 13–JANUARY 25

Illiteracy: The Price
The Fifth Annual
Herb Lubalin International
Student Design Competition

HOURS 12:00 NOON–5:00 P.M.
OPEN MONDAY–FRIDAY
CLOSED SEPTEMBER 4, OCTOBER 9, NOVEMBER 22, 23 AND 24

ADMISSION: FREE

ITC CENTER
2 HAMMARSKJOLD PLAZA
866 SECOND AVENUE
BETWEEN 46TH AND 47TH STREETS
THIRD FLOOR
NEW YORK, NY 10017

MORNING HOURS AVAILABLE FOR SCHOOLS AND PROFESSIONAL ORGANIZATIONS BY RESERVATION ONLY. FOR FURTHER INFORMATION AND GROUP RESERVATIONS CALL 212-371-0699

HEADLINE: ITC GIOVANNI BLACK, BOOK SUBHEAD: BLACK, BOLD TEXT: BLACK, BOOK

In this issue:

ITC Center Exhibition Schedule **4**
Current and future exhibitions that will grace our walls through January, 1990.

The Letter G **5**
Relentlessly we move forward, while looking back, at the evolution of the Roman alphabet.

Serious Fun **6**
A California designer and his staff look for trouble, take risks, have fun, and win awards too.

Stephen Alcorn Reinvents the Rooster **10**
With his Renaissance sensibility he expands humble animals and an unpretentious medium to heroic proportions.

Typographic Milestones **12**
The legends, concepts and misconceptions about the elusive Johann Gutenberg.

Carlos Rolando of Barcelona **16**
His vibrant typographic designs sum up the new energetic spirit surging through Spain.

Art Against War: The Recurring Tradition **20**
Undeterred by man's inhumanity to man, artists continue to portray war, in pursuit of peace.

What's New from ITC **22**
ITC Giovanni™ is endowed with classic grace, but modified with contemporary proportions and other refinements for digital clarity.

So the Face Is Familiar... **28**
But what's the name? Identify 20 ITC faces and you may win a valuable prize.

An Exultation of Words **30**
Ancient Hebrew manuscripts contain graphic nuances and delights to fire the imagination of modern-day typographers and designers.

European Magazine Design in the Eighties **34**
How new impulses and technology are changing the face of contemporary publications.

The Diverse Worlds of Devis Grebu **38**
From abysmal bitterness to paradisaical joy, he catalogs the breadth of human experience.

Letterheads **42**
A notable Swiss designer contributes his humanistic alphabet.

The Altered Page **44**
A kind of poetry you can't read aloud; a form of art you don't hang on a wall.

U&lc VOLUME SIXTEEN, NUMBER THREE, SUMMER 1989

EDITOR: EDWARD GOTTSCHALL
DESIGN DIRECTOR: WEISZ YANG DUNKELBERGER INC.
EDITORIAL DIRECTOR: ALLAN HALEY
ASSISTANT EDITOR, RESEARCH DIRECTOR: JULIET TRAVISON
ASSOCIATE EDITOR: MARION MULLER

ART/PRODUCTION DIRECTOR: ILENE STRIZVER
ART/PRODUCTION COORDINATOR: PAT KRUGMAN
ART/PRODUCTION: KIM VALERIO, SID TIMM

ASSOCIATE PUBLISHER: PETER A. KARNIG
SALES REPRESENTATIVES:
International: MICHAEL KARNIG 46-8-440005
Midwest: PAMELA STOCKHAM (201) 741-5784
Northwest & Western Canada: MICHAEL WARSINSKE (415) 921-6833
Southeast, Northeast & Eastern Canada: CAL CALHOUN (404) 594-1790
Southwest: KAY YOUNG (714) 551-4924
ADVERTISING PRODUCTION: CAROL MARGOLIN, HELENA WALLSCHLAG
SUBSCRIPTIONS: ELOISE COLEMAN

© INTERNATIONAL TYPEFACE CORPORATION 1989

U&LC (ISSN 0362 6245) IS PUBLISHED QUARTERLY BY INTERNATIONAL TYPEFACE CORPORATION, 2 HAMMARSKJOLD PLAZA, NEW YORK, NY 10017. ITC IS A SUBSIDIARY OF ESSELTE LETRASET. U.S. SUBSCRIPTION RATES $20 ONE YEAR: FOREIGN SUBSCRIPTIONS, $25 ONE YEAR: U.S. FUNDS DRAWN ON U.S. BANK. FOREIGN AIR MAIL SUBSCRIPTIONS—PLEASE INQUIRE. SECOND-CLASS POSTAGE PAID AT NEW YORK, NY AND ADDITIONAL MAILING OFFICES. POSTMASTER: SEND ADDRESS CHANGES TO U&LC, SUBSCRIPTION DEPARTMENT, 2 HAMMARSKJOLD PLAZA, NEW YORK, NY 10017.

ITC FOUNDERS:
AARON BURNS, HERB LUBALIN, EDWARD RONDTHALER

ITC OPERATING EXECUTIVE BOARD 1989
MARK J. BATTY, PRESIDENT AND CEO
AARON BURNS, CHAIRMAN
EDWARD GOTTSCHALL, VICE CHAIRMAN
ALLAN HALEY, EXECUTIVE VICE PRESIDENT
ANN OLSEN, CONTROLLER
CHARLES M. WILHELM, DIRECTOR OF PUBLISHING PRODUCTS
LAURIE BURNS, PUBLIC RELATIONS AND EDUCATIONAL ACTIVITIES

MICROFILM COPIES OF U&LC MAY BE OBTAINED FROM MICRO PHOTO DIVISION, BELL & HOWELL, OLD MANSFIELD ROAD, WOOSTER, OH 44691

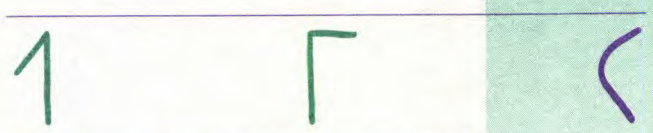
FRONT COVER: ITC FRANKLIN GOTHIC HEAVY, HEAVY ITALIC TABLE OF CONTENTS: ITC GIOVANNI BOOK, BLACK ITALIC MASTHEAD: ITC NEWTEXT REGULAR, REGULAR ITALIC
THE INDEX TO ITC TYPEFACES USED IN THIS ISSUE APPEARS ON PAGE 60.

THE LETTER G

As letters go, the 'G' is a comparatively modern invention. It wasn't until about the third century A.D. that it saw widespread use. Up until this time the letter 'C' did double duty, fulfilling both its job functions and those of the 'G.'

Phoenicians, and other Semitic peoples of Syria, used a simple graphic form ⌃, which looked roughly like an upside-down 'V,' to represent the consonant 'G.' They named the form "gimel" which was the Phoenician word for camel. Some say that it was named this because the upside-down 'V' looked like the neck of a camel. Maybe.

The Greeks borrowed the basic Phoenician form and changed its name to "gamma." They also made some pretty dramatic changes to the way the letter looked. They twisted it, turned it, reversed it, and generally had a field day with the basic character shape.



At any given time in ancient Greek history, the gamma could have looked like a one-sided arrow pointing up, an upside-down 'L,' or a crescent moon. Throughout this time, however, the gamma remained constant in representing the hard 'g' sound that it did for Phoenicians.

The Greek form was adopted by the Etruscans, and then the Romans, to whom it represented both the "kay" and "gay" sounds. The Romans also defined the full bodied, round shape of the letter which now looked like our 'C.'

Ultimately, the Romans developed a graphic differentiation for the two sounds. The basic shape, which now looked like our 'C,' was used to represent the palatized sounds as 's' and 'c,' and a little bar was added to create the letter 'G,' which denoted the guttural stop 'g.'

The letters of our alphabet cannot be broken down into discreet developmental time frames which produce a clear "snap-shot" of design and shape. (They do not have a date of introduction.) Letters tend to be evolutionary forms; shapes which are developed slowly, and over a long period of time. Not so the 'G,' however: it has an official date of introduction. The history of our 'G' begins with the reformed Latin alphabet, into which it was formally introduced in 312 B.C. The 'G' was created to replace the letter 'Z,' which until that time had been the seventh letter of the alphabet, and to solve the problem of how to deal with the confusion caused by one letter representing two sounds. The latter letter which was considered superfluous for the writing of Latin was moved to the other end of the line, and the new letter (G) put in its place.

The 'G,' like the 'C,' is approximately as wide as it is high. And like the 'C,' the top of the letter is flattened slightly and the top terminal may be either sheared or given a beaked serif. Also, like the 'C,' the thickest part of the curved stroke is usually below true center of the letter. But the drawing of a 'G' is not as simple as taking the 'C' and adding a vertical bar.

First, the top serif of the 'G' is normally a little smaller than on the 'C.' In addition, just before the curve joins up with the vertical stroke at the base of the letter, it straightens somewhat and gains a subtle increase in width. This is to optically support the rather heavy vertical bar. Sometimes, in an additional attempt to counteract the visual stress of these two strokes meeting, a protuberance, or spur, is added near the base line on the right side of the vertical.

G ITC Avant Garde Gothic® Book

G ITC Cushing® Book

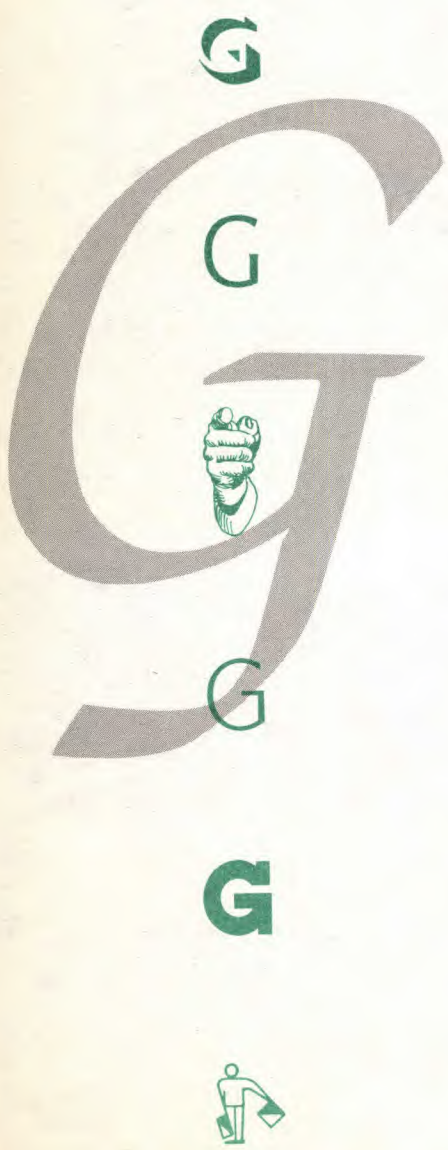
The vertical stroke can be a variety of lengths. Although anything too long, or too short, can detract from the legibility of the character and potentially cause reader confusion with 'C's or 'O's.

G ITC Franklin Gothic® Book

G ITC Benguiat® Book

In serif types the vertical stroke usually has a top serif much like the bottom serifs of other characters. In sans serif designs the vertical can stand on its own, as in Antique Olive, or have a short horizontal connecting stroke, like the one found in Univers. In geometric sans serif designs, such as Futura and ITC Avant Garde Gothic,® the curve of the letter continues its path very much like the 'C,' and attaches to a horizontal, rather than a vertical stroke.

—Allan Haley



HEADLINE: ITC GALLIARD BOLD ITALIC WITH ROMAN TEXT: ITC GOUDY SANS MEDIUM, ITC USHERWOOD BOLD ITALIC BYLINE: ITC USHERWOOD BOLD ITALIC CAPTIONS: ITC FRANKLIN GOTHIC BOOK

serious

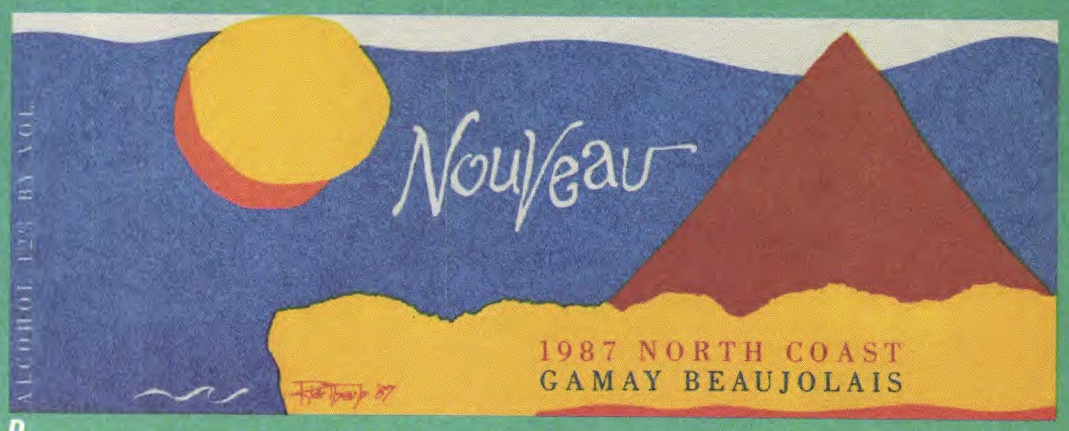
A. *Label design for Mirassou Winery communicates the delicate color and flavor of a quiet little wine called* Pastel.

B. *Label for Jory champagne. The sleek, sophisticated black-and-white scheme suggests its suitability for festive occasions.*

A

C

B



D

C. *The Swan logo on the front label of Sebastiani wines is charmingly augmented with cattails in the UPC pattern on the back.*

D. *Handlettered logo by Rick Tharp. This label won award for "Best Packaging" at the San Francisco Art Directors Show, 1988.*

fun

Give them a challenging project with a chance for fun...whimsy...and risk. That's how Tharp and associates like it.

Among the days that will live in infamy, for some people, is the day the UPC was conceived. You may not know it by name, but you've surely seen the little block of variegated striped lines that appears on almost every can, box and package you pick up at the supermarket. For retailers with the scanning equipment to read the UPC (Universal Product Code) it is a blessing. The arrangement of lines and spaces not only rings up the correct price in the cash register, it also keeps tabs on their inventories.

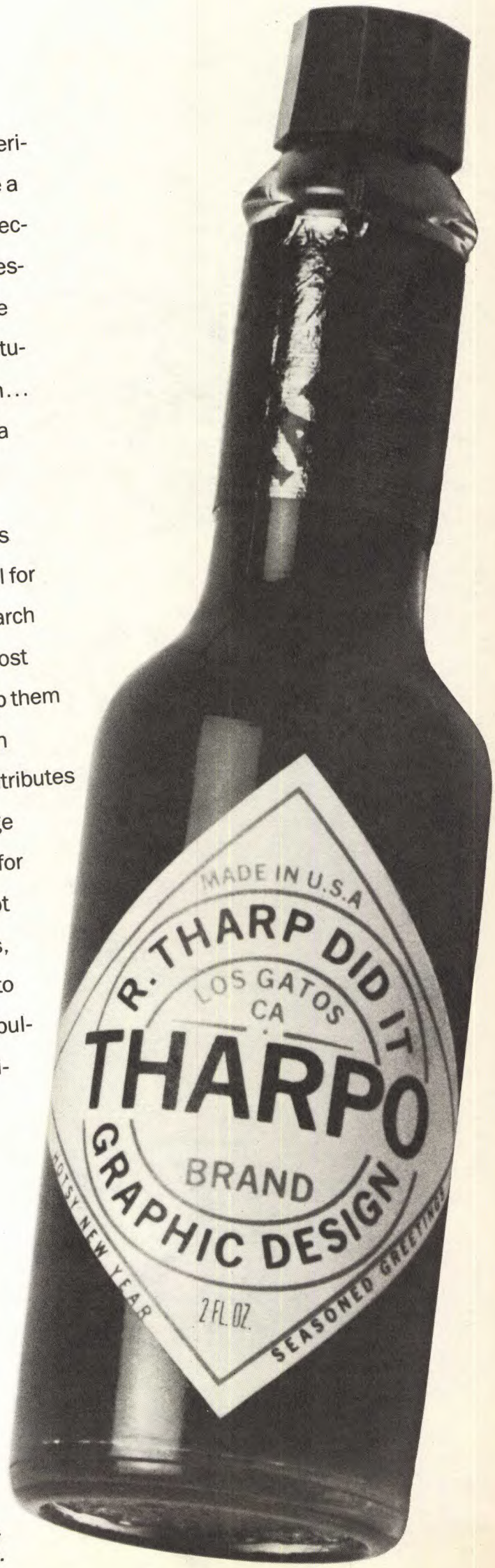
But for package designers, that little bar code is a major irritation. It usurps perfectly good space on a label or package. Worse still, it intrudes itself as a very potent design element. As you might expect, the hateful little bar code has elicited some imaginative cussing in design studios. But for designer Rick Tharp, it inspired some imaginative games. With a few economical strokes, he managed to turn the nuisance UPCs into pertinent illustrations of coded items.

Of course, it was all in fun. Redesigning UPCs is not Rick Tharp's major occupation, although one of his amended codes does appear on a wine label designed by his studio. But his whimsical diversion gives you some idea of the positive nature of his thinking.

Rick Tharp's studio, located in California wine country, is heavily engaged in designing labels, posters and other graphic materials for the wine industry. They also handle a fair share of corporate identity and architectural graphics for local retail shops and restaurants. What he and his associates like most are projects that promise an opportunity to crack a tough problem...have fun... be whimsical...and the chance to take a risk, design-wise, of course.

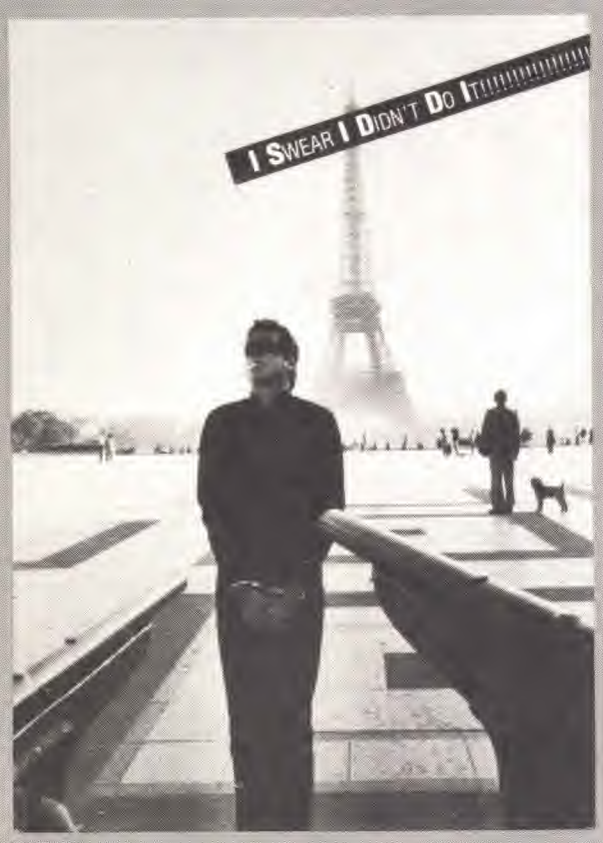
Just such a problem fell into their hands when they were asked to design a label for Jory Winery champagne. Tharp's research and experience convinced him that most people don't read wine reviews to help them select a new champagne. They buy on impulse, and the thing that most contributes to an impulse decision is the package design. He wanted to create a label for Jory champagne that would interrupt shoppers—stop them in their tracks, literally. The label would also have to smack of quality, sophistication, ebullience and all the pleasures associated with a joyous occasion.

Interoffice memo.

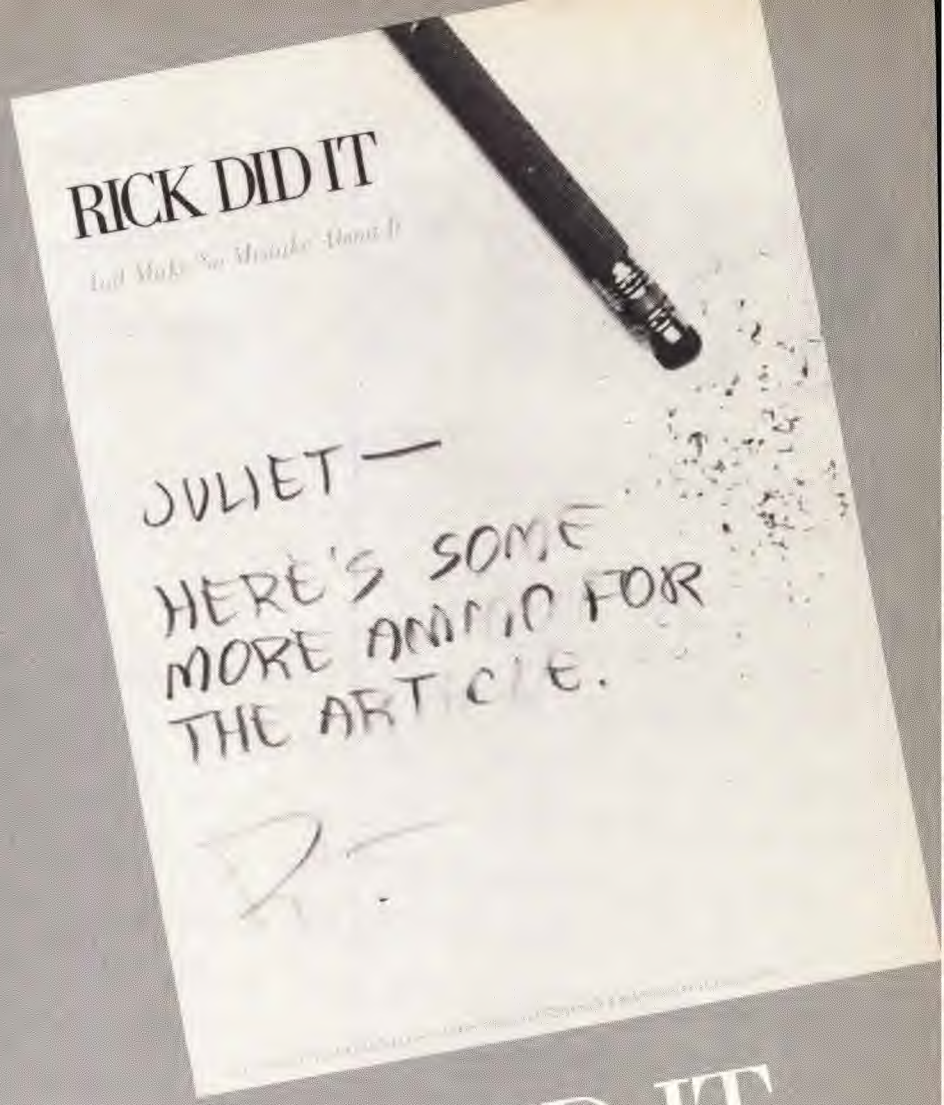


"Seasoned Greetings," a combination holiday gift and promotional piece distributed to clients.

E



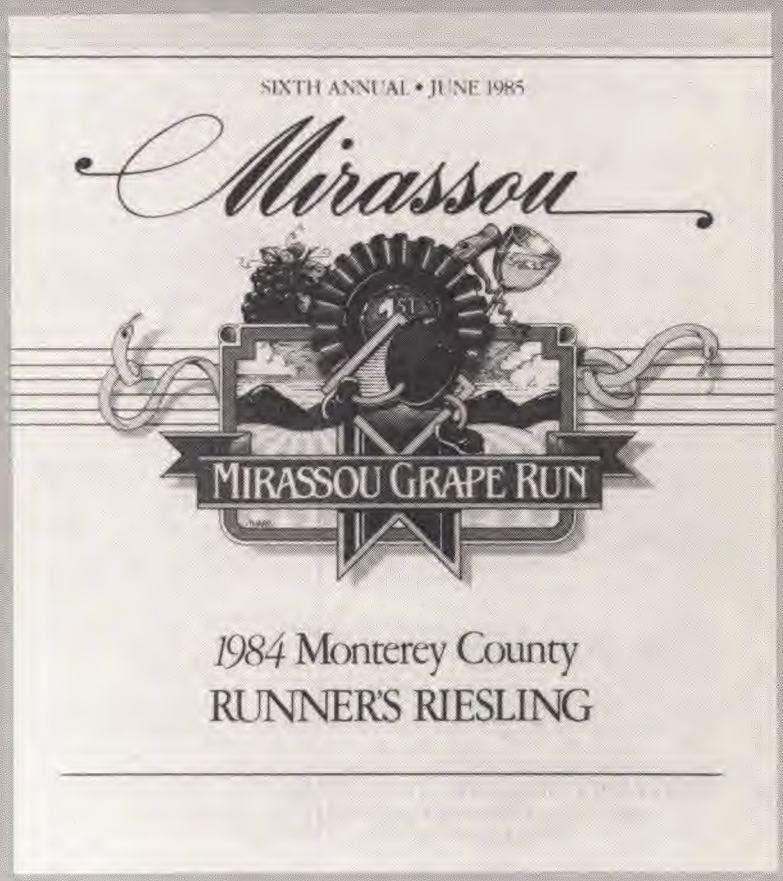
F



G

THARP DID IT

H



I

E. A handlettered label by Rick Tharp.

F. A promotional piece parodying the studio name: THARP DID IT!

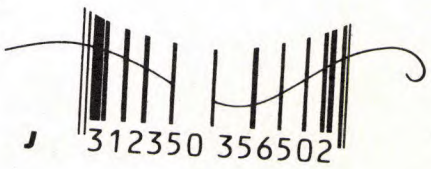
G. Interoffice memo pad.

H. Rick Tharp created this handlettered/modified version of the typeface Bodoni for the THARP DID IT logotype.

I. The logo, Mirassou Grape Run, is Rick Tharp's handlettered version of ITC Bengulat.® This label was featured in the Print Regional Design Annual.

To separate the champagne out from the myriad of others on a merchant's shelf, Tharp made some risky moves. He did the unexpected and relocated the name, variety and producer to the neck label. He cleared the main label for an all type message from the producer; it is the only design element on the label. The printed message, prepared by the client, establishes the singular quality of the wine, plus a warm rapport between the purchaser and the producer. It reads: *Jory Winery made only three hundred twenty-six cases of this exceptionally aromatic sparkling wine. We invite you to celebrate your successes with one of ours.*

Tharp took another risky step to set this bottle apart. The labels were printed in black with lettering in reverse. The sophisticated black-and-white scheme suggests all the trappings—top hat, white tie and tails—of a full regalia celebration. A splattering of abstract gold "bubbles" across the main and neck labels implies the fun and sparkle of a champagne occasion.



J

In an entirely different mood, Rick Tharp and his associates created a label for a product of the Mirassou Winery—a quiet little wine of delicate color and flavor, appropriately named Pastel. Taking their cue from the product itself, the Tharp group chose, this time, to let the illustration do the talking. They opted for a gentle pastoral scene featuring a burgeoning vine rendered in tender pastel-toned watercolors. The picture so precisely imparts the character of the wine, you can almost smell the grapes.

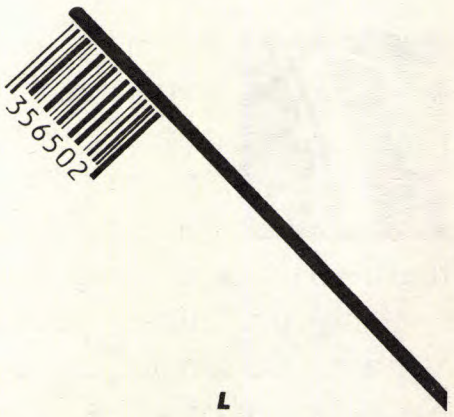
Aside from pleasing the client, this particular label design won top honors in the wine/liquor packaging division at the 29th Clio Awards last year. Rick Tharp is delighted, of course, when his company wins an award. But he's not confused about his real purpose as a designer. His first objective is to serve the marketing needs of his clients. If he can do that and take home a medal for artistic merit as well, so much the better.

With his basic philosophy of doing serious work, and having fun at it, Tharp has kept his small company alive and doing a brisk business. Their straightforward and light-hearted approach is evident in a variety of client projects, in their own witty promotional ploys and especially in their company name, *Tharp Did It*. It's an odd name, to be sure, but they came by it honestly. In the early days of his design studio, when most of his efforts were confined to designing logos, signs, posters and ads for local retailers and restaurants, other shopkeepers would inquire of his clients: "Who did it?" And his clients would reply: "Tharp did it." A friend suggested he might as well make it the company name, and he did.

For the record, *Tharp Did It* continues to "do it" in its design studios in Old Town Los Gatos and in San Francisco, California.

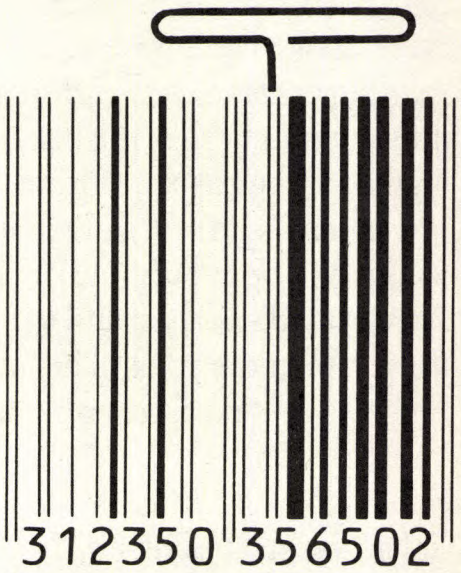
Marion Muller

K



L

M



N

Tharp's transformations of Universal Product Code, some designed with tongue in cheek.

J. Dental floss containers.

K. Created for Sebastiani Swan labels and in actual use.

L. Toothbrush packaging.

M. Packaged bread.

N. Sardine cans.

HEADLINE: ITC FRANKLIN GOTHIC HEAVY SUBHEAD: DEMI TEXT: BOOK BYLINE: BOOK ITALIC CAPTIONS: DEMI WITH HEAVY

Stephen Alcorn Reinvents the Rooster

It wasn't an urge to play God that prompted Stephen Alcorn to reinvent the rooster, the cow, dog, owl, frog, tiger and even the Himalayan yak. It's more a case of "the divine discontent of the truly creative mind" that bars him from repeating what's been done before.

If the name "Alcorn" rings a bell, we should explain that Stephen is the son of the noted illustrator John Alcorn who has influenced countless young contemporary illustrators as well as his own son. Beyond the genetic input, it was on his father's advice that Stephen turned his attention to printmaking. But it was his environment and his choice of medium that eventually determined his unique working style.

In 1971, when Stephen was 12 years old, the Alcorn family moved from the U.S. to Florence, Italy. For the next six years, Stephen studied in Italian schools, was infused with Florentine culture and was plunged irrevocably into a time warp. Within the confines of old Florence, the 20th century vaporizes into thin air; the Renaissance is still in full bloom. In every nook and cranny, in school rooms, piazza, streets and shops, museums and cafes, the history, grandeur, the baroque indulgences of the Renaissance engulfed him, and Stephen happily succumbed. He stayed on to study art and work there for several more years. The influence on his style is no secret, and he has no desire to recover from his addiction.

When he returned to the United States recently with his Italian-born wife and children, they settled in farm country in upper New York State. The rolling fields, the big sky and the humble farm animals are a far cry from the opulent Medici palaces, the heroic Michelangelos and Botticellis.

Nevertheless, Stephen continues to look at the world through Florentine Renaissance glasses. In a world of Minimalist contemporaries, Stephen is a "Maximalist," creating larger-than-life heroic forms out of the commonplace, and enriching his work with complex textures, unexpected pastel colors and unabashed ornamentation. But just as important as his environment in the emergence of his style is the medium he chose—linocut.

Linocut, a Grossly Misunderstood Medium

Just because it's inexpensive and easy to gouge, linoleum is often the first surface used by schoolchildren, boy scouts, summer campers and novice printmakers in arts and crafts projects. Serious printmakers soon leave it behind for more exotic stuff like woodcutting, etching, lithography and seriography.

But if you listen to Stephen, linoleum cutting is not that simple and unexacting. Neither is it the rigid, unrewarding medium it is reputed to be. True, it doesn't provide the lively grain you find in a block of wood. Every nuance of tone and texture must be designed and gouged out by the artist. And with linocut, you can fudge nothing. You can't cover up bad drawing with atmospheric effects as in painting…or gracefully smudge an awkward line, as in a charcoal drawing or lithograph. But because linoleum is soft and easy to work, it prohibits nothing. Only your imagination limits the concepts and effects you can create.

Alcorn has demonstrated his expansive linocut technique in portraits and in illustrations for Modern Library editions of classic literature ranging from Plato to Dostoyevsky. He started his animal kingdom just for fun—as a respite from the demanding and serious business of the bookplates. In the animal prints, with Medici-like indulgence, he permitted himself every whim. The plates are saturated with texture, the borders are bursting with design themes and the animals themselves are invested with heroic and magical powers. The cow is capable of infinite pails of milk, the frog will turn into a prince momentarily, the valiant horse carries his knight to victory, the cat can cast spells and make sad princesses smile.

Alcorn has not yet found a commercial application for his animal kingdom. They may find their way into a story book… an alphabet…a calendar…Meanwhile they're hanging in… and looking marvelous.

Marion Muller

HEADLINE: ITC ISADORA REGULAR INITIAL: BOLD TEXT: ITC BERKELEY OLDSTYLE BOOK SUBHEAD: BLACK BYLINE: BOOK ITALIC

STEPHEN ALCORN LINOCUTS

JOHANN GUTENBERG

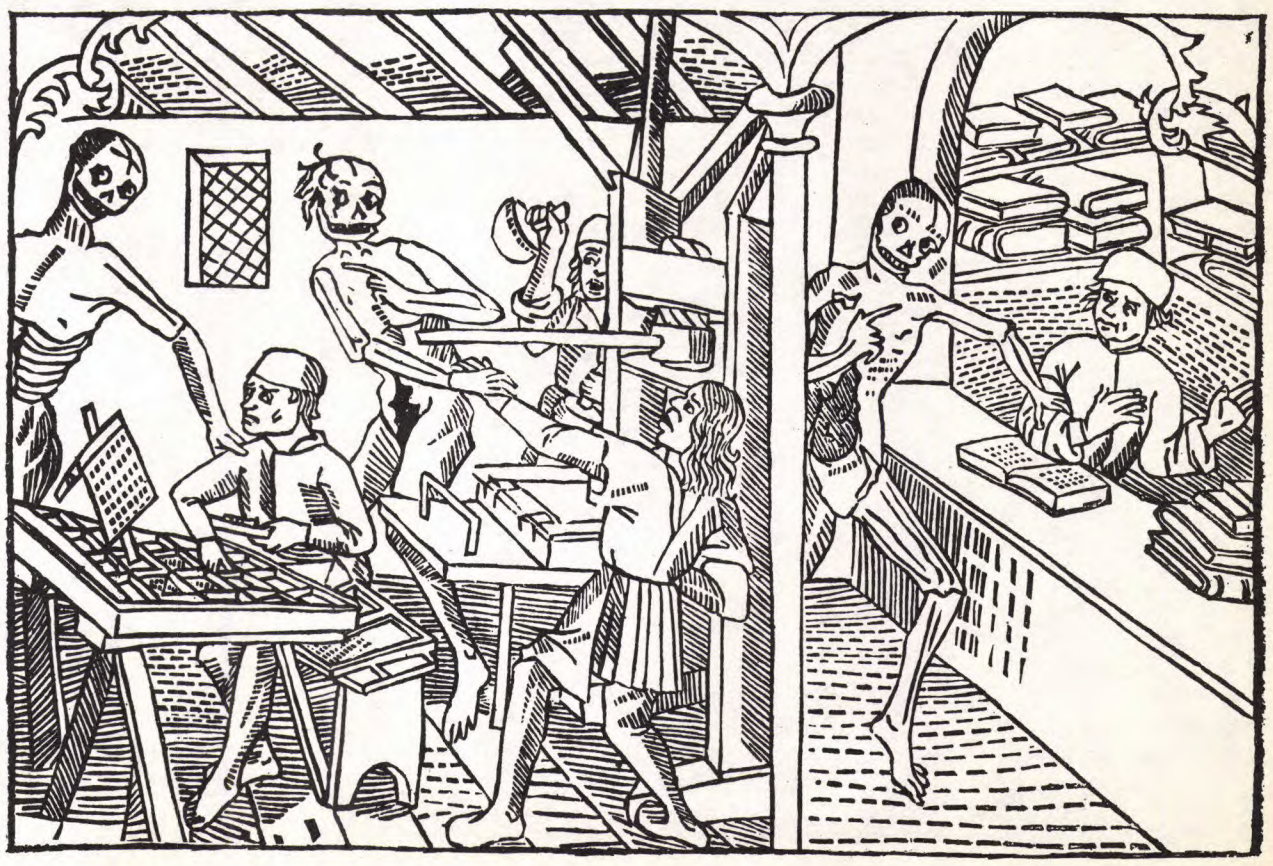
by Allan Haley

A young man from a good family of comfortable means got himself into trouble and had to leave his hometown. He moved to a nearby city, where he managed to get along, on the surface living respectably, but preoccupied by a scheme to make his fortune. To finance this plan he began to persuade people to lend him money. The scheme was somewhat complicated and required the services of several accomplices, whom the young man found among the itinerant workers and students who populated the city. He swore them to absolute secrecy; no one beyond his small select band was to know of his plan or its development.

But the enterprise failed to progress well, and the young man needed increasingly more money–which he borrowed. Several of his accomplices left

ABOVE ILLUSTRATION BY MARK SUMMERS© 1989.

AT RIGHT IS AN EARLY ILLUSTRATION OF A PRINTING PRESS FROM THE DANSE MACABRE, PRINTED BY MATHIAS HUS, LYONS, 1499.



to pursue their own versions of the scheme. And finally, a catastrophic event forced him to flee the city and return home, deeply in debt, haunted by the idea which would eventually destroy every normal aspect of his life.

Thus begins the story of Johann Gutenberg, a man surrounded by controversy in his lifetime and shrouded in confusion after his death. What was he working on before he returned to his hometown, Mainz? Some say that it was a simple plan to sell trinkets to religious pilgrims—others say that it was something much more important. How was Gutenberg able to continually persuade people to lend him money? Why did he eventually go bankrupt, never to enjoy the fruits of his labor? Did he really do all the things for which people give him credit?

❖

Who Was Johann Gutenberg?

Ask any first year student of the graphic arts to identify Johann Gutenberg, and they will quickly tell you that he is the Father of Printing—yet Gutenberg did not invent the craft. Neither did he invent the printing press, nor printing ink, nor even movable type. Gutenberg's Bible was not the first printing with metal type, nor was it his most important contribution to the art of communication.

❖

Was Gutenberg Really the First?

There is even a theory that one Lourens Coster of Holland beat Gutenberg to the punch. The story goes that the Dutchman occupied himself during an afternoon stroll in the local woods by cutting letters out of beech-bark, and that upon returning to his home it occurred to him to set them side by side to form words and sentences. He then tried inking them, and impressing them on paper for the amusement of his grandchildren. The story continues that he ultimately discarded the wood letters and replaced them with ones carved out of metal with which he printed whole books. Unfortunately, his invention was then stolen by a young German named Gutenberg who carried the idea to Mainz, where he reaped rich fruits from his theft, depriving poor Coster of the cash and credit which was his due.

It is more than probably true that Gutenberg of Mainz invented typography, but he was uncannily successful in concealing what he was doing from just about everybody. Not once in his lifetime did the slightest hint of what Gutenberg was working on get itself recorded on any document that has since been found.

❖

On the Trail of the Elusive Gutenberg

Gutenberg's whereabouts can be confirmed by the trail of creditor accounts that followed him. He can be placed in Strasbourg during the years he was banished from Mainz because his name is found on the lists of the city tax assessors, and in the books of various creditors there who regularly recorded his failure to make the payments due. Another fortunate historical record for the student of printing history came about as a result of one of Gutenberg's financial transactions which led to legal proceedings. A large part of the record of these proceedings survived and provides some insight into the secret project of the German entrepreneur.

The trouble started when shortly after the death of a gentleman named Andreas Dritzehen, his brothers found an agreement which showed that he had given money to Gutenberg. This was to insure his share in the profits expected from a project which he and Gutenberg had been working on. Gutenberg either bordered on paranoia about his project, or was very shrewd about his business dealings (although the latter is unlikely), because his agreement with Dritzehen provided that he was under no obligation unless there were profits from the venture, and that he had no liability to a partner who died before the project was completed.

Failing to establish any legal claim, or to induce Gutenberg to allow them to take their brother's place in the business venture, the heirs brought suit. All they succeeded in obtaining, however, was a very small sum of money and the knowledge that Gutenberg was exceptional about keeping his operations well concealed.

The court was only able to determine that Gutenberg and his various business partners were engaged in a scheme to produce a product. And that their intentions were to sell it to the many pilgrims who were to attend a great pilgrimage to Aix-la-Chapelle (Aachen). Gutenberg was to settle his accounts after the pilgrimage had assembled. Unfortunately the plague came to Strasbourg before the pilgrims. Dritzehen and many others died. The pilgrimage was canceled; the investors were left with no market for the things which they had made.

❖

Creating Marketable Products

But, the court proceedings did provide a hint of what the partners had been working on. A determined witness testified that one of the partners, when forced to answer a direct question about his business, said that he was a mirror-maker, a *spiegelmacher.* There is nothing in this to suggest anything of printing (in fact, several historians have taken this to mean that Gutenberg was indeed making mirrors prior to his work with type). If the witness had not spoken in the local dialect, but rather Latin, which was the ordinary language of the educated, then he could have said that he was making a "Speculum." If this were the case, the end product would have been very different. A Speculum was one of the most common religious manuals of the time. And *The Looking Glass of Salvation,* or *Speculum Humanae Salvationis,* would surely be a more likely article to sell to devout pilgrims off to visit a shrine, than a hand mirror.

Another testimony, from another witness, when combined with the statement about the Speculum, gives added insight into Gutenberg's work. That other witness was one Hans Dunne, who stated that he had supplied "certain material" to Gutenberg, on a speculative basis, and had received in return, payment of a hundred guilders. This means that Gutenberg had a way to pay back at least some of his debts. He was apparently producing something that could be sold for profit, and had a way of disposing his goods without the knowledge of his neighbors. To do this he would need a sales agent away from Strasbourg. Perhaps in Holland?

If Gutenberg were exporting his goods and his secret agent lived in Haarlem (there are records of printed work being sold in Holland prior to Gutenberg's work in Mainz) then this could begin to explain the Coster story in more realistic terms. While there is no documentation to show that this was the case, there is also nothing to show that it was not.

Enough is known about Gutenberg to substantiate an opinion that he, like so many other creative people, was never satisfied with what he had already accomplished—that he was always trying new ideas to improve his craft and other avenues of expression. Gutenberg was not the kind to settle down with what he had achieved and comfortably exploit profits from a single work. Once he had produced one piece successfully he then, more than likely, went on to produce other products. Calendars, medical handbooks, and booklets of poems are all part of the printing that has been found by historians and could very well predate the best known work of the Mainz printer.

A ROMANTICIZED PAINTING OF JOHANN GUTENBERG SHOWING A PRESS PROOF OF HIS 42-LINE BIBLE (1454-1455). ARTIST UNKNOWN. CULVER PICTURES.

❖

Links to the Bible Type

There is even one set of types that can clearly be traced as a direct predecessor to those used in the *42-Line Gutenberg Bible.* This was a font used to set a calendar and a 15th century version of an elementary grammar book. These same types have been proven to almost certainly be related to those used for the *36-Line Bible* which some historians also attribute to Gutenberg. Logic

INITIAL "B" AT TOP IS FROM THE FIRST PAGE OF THE LATIN PSALTER COMPLETED AT MAINZ BY FUST AND SCHOEFFER IN 1457.

DIRECTLY ABOVE IS AN ILLUMINATED INITIAL DEPICTING KING SOLOMON FROM THE PROVERBS IN THE 42-LINE BIBLE.

would normally conclude that a book set in larger, cruder type (the *36-Line Bible*) would precede one which was set in much more refined cuttings. The calendar, because of the dates it covers, helps to place the earlier type in its correct historical time slot. There is, however, some typographic controversy regarding the *36-Line* types. It seems that they were also used to set a Bible which post-dates Gutenberg's first Bible. An answer to this apparent mystery is that Gutenberg created the bigger, and less refined type to set the calendar, but that it fell into the hands of others when he discarded it as a result of developing better fonts. When Gutenberg produced the *42-Line Bible*, the printers in possession of the older type used it to set a copy of his work.

Shortly after the Dritzehen incident, Gutenberg left Strasbourg. He was apparently no longer able to find fresh capital to finance his scheme. The last mention of Gutenberg in Strasbourg, was in the tax registers of March of 1444, when he paid an excise duty on the contents of his wine cellar, which was, we are told, in spite of his financial misfortunes, always well stocked.

❖

Gutenberg Disappears

The four years of Gutenberg's life after he left Strasbourg until he settled once again in Mainz are entirely unaccounted for. The next official record of Gutenberg is in the Mainz town record of October 1448. It showed that, once again, Gutenberg was a borrower. But by this time his credit was so impaired that he had to find a co-signer for the loan—even though this note was for a comparatively small amount of money. Yet, Gutenberg's powers of persuasion were far from exhausted; the following year he borrowed again. This time he entered into his famous association with another citizen of Mainz, the lawyer Johann Fust.

In about 1450 Gutenberg received a loan from Fust for 800 guilders, carrying an interest of six percent. The money was to be used to complete the work on a printing press and begin the work of producing a product to be sold for profit. The press was held as collateral. After some time it became apparent that the original 800 guilders was not enough and Gutenberg applied for a second loan. Fust declined blind support, but offered instead to advance Gutenberg another 800 guilders on condition of being taken on as a full partner in the business venture. Gutenberg accepted, and resumed his efforts. The result was the legendary *42-Line Gutenberg Bible.*

❖

Dissecting the 42-Line Bible

The *42-Line Bible* is not as scarce as many would think. There are still approximately 40 copies left in various places around the world. As a result, historians have been able to examine the book in minute detail, and a curious discovery was made.

In about half of the remaining copies, all the pages were set in the famous 42-line type. But in other books, apparently other sized types were used. In these the first nine pages have only 40 lines to the page, and the tenth page has 41 lines: a typographic mystery.

Seeking an explanation, typographic historians and scientific bibliographers examined those early pages with microscopes and enlarging cameras. Their sophisticated equipment enabled them to detect, on the tops and bottoms of some letters in the 41-line columns, and on the next few 42-line pages, very faint but unmistakable blurs. When enlarged these were shown to be parallel lines. This is all the evidence the historians found, but it was also all they needed.

Gutenberg, with the help of Fust's money, designed a new type, each letter about a millimeter shorter than the 36-line types used to set the calendar and the earlier Bible. This new type was cast on the same size metal base (or body) as the previous type. A supply of this new type was cast and Gutenberg's workers went about setting copy from a manuscript Bible. When the first few pages were set and printed, Gutenberg looked at the results but apparently wasn't pleased with what he saw. He decided that the line space could be reduced. This was probably more for economic, rather than esthetic, reasons (paper was even more expensive in the 15th century than now) but nevertheless he was the boss, and this boss was used to getting his way.

In order to bring the printed lines closer together, Gutenberg had his workers file a little metal off the tops and bottoms of the type. In doing so, every once in a while the file would touch the top or bottom of the letter, leaving the telltale lines. The result of this first experiment resulted in the 41-line page. Deciding that even a little more space could be saved, Gutenberg repeated the process. Finally, a 42-line page was achieved, and new type was cast to this smaller point-body. The result netted Gutenberg with the Bible we are familiar with today—and an approximate five percent saving in paper consumption.

❖

Beginning of the End

Unfortunately, this experimentation also probably led to the event that caused Fust to foreclose on his loans. The question has been raised by many: If Gutenberg was so close to completion of the project, why did Fust call in his note? Surely, it would have been paid if Gutenberg were allowed to finish his work; and in addition, Fust would have shared in the profits.

The answer? It is entirely possible that Fust decided that the work on this business venture was likely to be delayed more frequently and unduly, if Gutenberg were to continue to have new ideals, and the presses were stopped each time he thought of additional changes. This more than likely led the financier to insist that the inventor give up the direct control of the project, and that someone with fewer ideas, and more executive ability, take over the helm. Someone like his son-in-law, Peter Schoeffer.

Fust and Schoeffer did, in fact, take control of the Bible very near the end of the project. Unfortunately, this left no place for Gutenberg in the business. As a result Fust came to the same decision that many pragmatic businessmen would have reached: he laid Gutenberg off. Without a job, his type or his press, Gutenberg was a beaten man—almost.

❖

New Money, New Hope, and New Projects

After a short hiatus, presumably to gather his spirits, Gutenberg once again began to look for financial support. And once again he found a patron. This time it was one Dr. Conrad Homery, who on February 26, 1468, formally acknowledged return from the estate of the late Johann Gutenberg of what appears to be the complete equipment of a press, which was the doctor's property. Evidently Homery had, some time after Gutenberg left his former place of employment, supplied him with the means for resuming his labors. This enabled Gutenberg to complete his last, and perhaps some of his most important work as an inventor and printer.

Between the time he parted company with Fust and his death, one large volume and three small tracts were printed in Mainz which are also attributed to Gutenberg. Historians have assigned these to Gutenberg because there was nobody else to claim them; but additionally (and more important), phrases in the colophon of the larger work, *The Catholicon,* were almost certainly written by the inventor of typography.

The *Catholicon of Johannes Balbus,* was an immense Latin dictionary and encyclopedia of sorts; the forerunner of a stream of similar catchalls of universal knowledge. These were basically the great, great grandparents of the home encyclopedia and were published successfully by enterprising printers for many years after Gutenberg.

❖

The Big Book with the Little Type

The *Catholicon* introduced a new and profitable business venture to the first printers: that of informative publications intended for sale to the general public. More significant than the subject, or its huge size, however, is the type with which the *Catholicon* was printed. This type was about a third the size of that used in the *42-Line Bible.* Approximately the size that the general public, from that day to the present, has found most satisfactory for ordinary reading. Its introduction involved much more than the designing and cutting of smaller letters. Before type of this size could be cast, the molds had to be improved dramatically to a point where much smaller metal bodies (some of them as thin as the paper then in use) could be cast without losing the face of the narrowest letters. This was a crowning triumph of the German inventor's mechanical skill and ingenuity.

❖

A Short History

Very little is actually known about Johann Gutenberg. Most representations of him (including the one with this article) derive from an engraving made in 1584. In it he is pictured as an elderly man in a fur cap, a forked beard, and a rather vacant expression. This is obviously a work of pure fancy,

maria · Et ingressus angelus
ad eā dixit · Aue gratia plena:
dñs tecū: benedicta tu in mulie
ribꝫ · Que cum audisset · turba
ta est in sermone eius: ⁊ cogita
bat qualis esset ista salutatio ·
Et ait angelus ei · Ne timeas
maria: inuenisti enī gratiā apud
deū · Ecce concipies in utero et
paries filiū: et vocabis nomē
eius ihm · Hic erit magnꝰ: et fi
lius altissimi vocabit · Et dabit
illi dñs deus sedem dauid pri
eius: et regnabit ī domo iacob
in eternū: ⁊ regni eius non erit
finis · Dixit aūt maria ad āge
lū · Quō fiet istud · quū virū nō
cognosco: Et respōdens ange
lus dixit ei · Spiritus sanctꝰ su

Et ingressus āgelus ad eā dixit. Aue
gratia plena: dñs tecū: benedicta tu in
mulieribꝫ. Que cū audisset · turbata est
in sermone eius: et cogitabat qualis
esset ista salutatio. Et ait angelus ei.
Ne timeas maria: inuenisti enī grati-
am apud deū. Ecce concipies in utero
et paries filiū: ⁊ vocabis nomen eius
ihesum. Hic erit magnus: ⁊ filiꝰ altissi-
mi vocabitur. Et dabit illi dñs deꝰ se-
dem dauid patris eius: et regnabit ī
domo iacob in eternū: et regni eiꝰ nō
erit finis. Dixit aūt maria ad angelū.
Quomō fiet istud: quoniā virū non
cognosco? Et respōdens angelus di-
xit ei. Spiritus sanctus superuenet in
te: ⁊ virtus altissimi obumbrabit tibi.
Ideoqꝫ et qd̄ nascet ex te sanctū: voca-
bit filiꝰ dei. Et ecce elizabeth cognata tu-
a: ⁊ ipa cōcepit filiū ī senectute sua. Et
hic mēsis est sextꝰ illi q̄ vocat sterilis?
Quia nō erit impossibile apud deum
omne verbū. Dixit autē maria. Ecce
ancilla dñi: fiat michi secundū verbū

because Gutenberg, as a patrician and a member of an archiepiscopal household, would have been clean shaven.

Johann Gutenberg belonged to the family of Gensfleisch, one of the patrician clans of Mainz, at the junction of the Rhine and the Main rivers. Mainz was the seat of an archbishop and a city of considerable importance in the 15th century. His full name was Johann Gensfleisch zur Laden, but apparently he was content to be known as Gutenberg, after the house in which his family lived. The exact date of Gutenberg's birth, like so many details of his life, is unknown, but probably lies between 1394 and 1399. His death is, however, recorded February 3, 1468.

Mainz was well reputed for the number and skill of its workers in precious metals, and many members of the Gensfleisch clan, including Johann's father, were associated with the archiepiscopal mint. Gutenberg therefore had an early familiarity with the goldsmith's craft. This, more than likely, proved to be an initial advantage to the development of his invention.

In 1411, Gutenberg's father was driven out of Mainz into temporary exile. When, in 1428, the guilds succeeded in ousting the patricians from their civic privileges, the young Gutenberg also left Mainz. He settled at Strasbourg, where he began his first experimentations with printing and movable type. Gutenberg lived in Strasbourg for over 20 years, he even preferred to stay after an amnesty provided him the opportunity to return home. It was eventually financial pressure, rather than homesickness, that convinced Gutenberg to return to his native city.

Two recorded events in Strasbourg provide a glimpse of Gutenberg's personality. One was when he was sued for breach of promise of marriage, the other was for slander. In the breach of promise suit, the woman was unsuccessful in forcing Gutenberg's hand, and he remained unmarried for the rest of his life.

One of the witnesses in the breach of promise case was a shoemaker who provided evidence against Gutenberg. Apparently being of hot temper, Gutenberg publicly derided the man, calling the shoemaker "a poor creature, leading a life of lies and deceit." As a result, the shoemaker sued Gutenberg—and won. The result cost Gutenberg 15 guilders in damages.

❖

The Real Contributions

What is perhaps Gutenberg's greatest claim is the fact that, after early experimental stages of development, his printing reached a state of technical efficiency that was not materially surpassed until the beginning of the 19th century. Punch-cutting, matrix-fitting, type-casting, composing, and printing remained for over three centuries, very much as they were in Gutenberg's time. In fact, until the end of the 18th century, Gutenberg's original design was still regarded as the "common" press.

Gutenberg may have been a poor businessperson; he may even have been a charlatan. Perhaps he didn't invent many of the things for which we generally give him credit. But there is no disputing that he gave us the craft of printing, the art of typeface design, and as a result, the ability to communicate in a manner that is exceptionally utilitarian, and supremely elegant.

ABOVE LEFT IS A PORTION OF THE ANNUNCIATION FROM THE 36-LINE BIBLE.

ABOVE RIGHT IS A PORTION OF THE ANNUNCIATION FROM THE 42-LINE BIBLE.

HEADLINE: ITC NEW BASKERVILLE ROMAN TEXT: ROMAN WITH ITALIC CAPTIONS: ROMAN BYLINE: ITALIC ITC ZAPF DINGBATS

Proposed poster for '92 Olympics.

CARLOS ROLANDO

Barcelona Graphic Designer

▲

by Janice Levit

Carlos Rolando, one of Spain's most important graphic designers is far more than that. He's a deeply thoughtful man, influenced by the political and economic world in which he lives. Though he may not make a public issue of this involvement, it surely colors his graphic thinking. With full knowledge of Spain's stifled past under the Franco regime, Rolando descriptively called the dictatorship "a foot over the head." He also now finds a great future for his city, Barcelona. Energies there are strong and hopes are definitely optimistic in this "new fresh air."

Today, eyes are turned towards Spain's dual celebrations in 1992: the Seville Expo and the Barcelona Olympics; and here graphic design already is playing a major role in projecting the look of the two future events. In fact, Rolando's design for the logo of Seville Expo '92 will be its official emblem.

Rolando was a student of architecture in Argentina. Why architecture? Well, very simply, there was no art school in the town where he was born, about 400 kilometers north of Buenos Aires.

When he was six or seven, his father, a lithographer, allowed him to help fill in the open areas in his jobs. For Carlos, it was a wonderful, enjoyable game. On his own, with no formal training, he painted and drew. Then, at the university, he worked for a degree in architecture. Rolando's comment about architecture, "Mistakes are forever" is succinct. "And since I have a two dimensional brain, I decided to go into graphic design."

As for design, Rolando greatly admires British work, but feels that he is more influenced by graphics from America, where concept is of first importance. However, the thing that troubles him is the reliance on the computer. Everything measurable can be done by computer; but the human side, and more importantly, intuition, are the stronger tools of the designer that need emphasis.

Logotype for a TV production company.

Rolando speaks of changes. What used to be called industrial design not too long ago, is now called product design. The difference is now we design for a people's market and not for an industry.

From his early days in Argentina, Rolando has admired the work of Herb Lubalin. He vividly recalls seeing a *New Yorker* ad which had such beautiful simplicity. It was a thin architectural column with magnificent type placed strategically above. He was able to learn the name of the designer – Herb Lubalin. So from the late '60s he watched for Lubalin's work, learned from it, but tried not to copy. In 1976, Lubalin came to Barcelona, having been invited by an organization – and that is where they first met.

The two coming events of 1992, the Barcelona Olympics and the Seville Expo will be major happenings in Spain. With Rolando's logo design for Seville, it's basically a communication strategy with a new and fresher look.

Logotype for a Barcelona night club.

The Barcelona Olympics are already having a major impact on the city. The economy is being shifted. From the beginning of the century, textile factories supplying England were strewn over a large area, making the city ugly and uninviting. Land development for Olympic City will be in that former factory area. The old buildings are now being torn down to be replaced by hotels, etc. Here again, architecture and design are playing a major role.

About 1967, after a military coup in Argentina, Rolando set out for Europe. Following experiences in London, Milan and Madrid, he

Logotype for "49 O'Donnell," a famous address.

settled in Barcelona. In the early '70s, he created his own design studio to service an advertising agency established by friends. Eleven years ago, he called his friend in Argentina, Frank Memelsdorf, to join him. Memelsdorf gladly accepted. Although Memelsdorf has an engineering background, he's also a writer and a "think tank" concept man.

The studio was successful from the beginning. Before Franco's death in 1975, there had been little graphic design in Spain. Under Franco's dictatorship communication was neither wanted nor desirable. Therefore, Rolando's was one of the first graphic design studios. After Franco, Spain developed rapidly from an economic and political desert to a democracy.

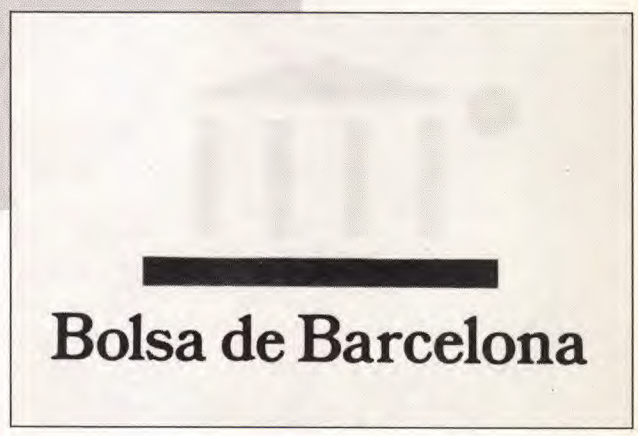
Rolando's graphic design covers a broad spectrum of assignments. It includes packaging for wines, trademarks for men's clothing, savings banks, Seville's power and light company, and Lois Teens Jeans, to name but a few. Included also are stationery design, book jackets, brochures, a variety of posters, such as "The Red Raiders Team," for off-the-road races and for ARCO (contemporary arts fair, Madrid), etc.

His work, in addition to featuring strong type concepts where appropriate, embodies a gentle humor in its illustration. Although the company has a staff of 30, the largest in Spain, with offices in Barcelona and Madrid, Rolando remains the active chief designer.

Rolando's love of typography is not only evident in his work, but also in the way in which he speaks of it. "Typography is everything. Take the letter 'E.' It's just a stick figure and yet there are endless varieties of the shape in the various fonts. Now that I'm more mature, generally I tend to stick to the more classic forms. Classic is forever and therefore contemporary. I enjoy looking at typefaces. They turn me on. Type is one of the most important tools for designers, but sadly now we come to this electronic distortion of letters. When a company buys one font, to save money, the typesetter converts this typeface to italic, and the design becomes distorted. When I work with italic, I reject the cost-saving cut. I want real italic. Typeface is important in the shape of one

Logotype for a leading brand of jeans.

Poster for a leading brand of Spanish leisure shoes.



Logotype for the Barcelona Stock Exchange.

HEADLINE: ITC KABEL BOLD SUBHEAD/BYLINE: ITC ÉLAN BOOK ITALIC
TEXT: ITC ÉLAN BOOK CAPTIONS: ITC KABEL BOOK

Janice Levit is a writer living in New York City. She also lectures on topics related to art history and history. Under a grant from the National Endowment for the Humanities, she studied Spain, her monuments and her people. In 1985 and 1987, the Spanish government invited her to Spain to further explore specific subjects.

EXPO '92 SEVILLA

Logotype for the Seville Expo '92.

word related to the next. By rational thinking, we can arrive at shaping strong forms. We can communicate elegance or anything else by the type selected. Type also has color; it's like a form of painting."

In working out his ideas, when Rolando's design concept is set, he goes through the myriad typefaces in the studio's library. They almost speak out to him, saying, "Take me!" As with the look of people, variations in type give the image.

One of the recent projects that the studio has been involved with is in the area of institutional campaigns for seven new Spanish shipyards which have been converted from 21 old yards. They are more flexible; a new kind of shipyard. Now these graphic campaigns are appearing in all ship media, mostly based in London, and is Rolando's first project outside Spain.

MCQ MAC QUINN - INTERNATIONAL

Logotype for men's clothing.

Rolando emphasizes that Spain looks to the future. Having developed late, it is more up to the minute, profiting from the new technology, which puts them in an advantageous position. The new young Spanish government is opening things up for its communicators, and this results in the rest of Europe looking to Spain for fresh and creative ideas in many fields. This intelligent, democratic government is making Spain a modern country. Government agencies now communicate with the people, as opposed to life under Franco, when the populace counted for nothing but to behave and be silent. Now, design is a hot issue and Barcelona is the driving force, not only in graphic design, but in architecture and fashion as well.

One cannot fail to mention the late 19th century and early 20th century architect, Antonio Gaudi, in relation to creativity in Barcelona. According to Rolando, Gaudi was the most flamboyant, but less well-known architects of the time, such as Puig, had enormous influence over Gaudi; and most importantly, their work was as fine or finer. As for Gaudi, he lived at the moment when the Catalan bourgeoisie had lots of money and they allowed him to build palaces such as Casa Mila (1905), and the audacious structure of the Park Guell (1900-14). The Church of the Holy Family (begun 1882) with Gaudi's own funds is still incomplete. Rolando says that today they're using technology to finish the church, (in Spanish – Sagrada Familia). The results, unfortunately, are horrible; better to leave it unfinished. The Gaudi period, akin to Art Nouveau in France and called Modernismo in Spain, was a period of startling new architectural forms.

Rolando feels that the future for Barcelona is bright. One basic reason is its location. It's just a few hours by air from London, Paris, Rome, Morocco, etc. The potential is aided by beautiful weather most of the time. Shortly, the surrounding valley will contain the technology parks for industry. In addition, the most creative energy and strong design tradition of Spain has always been characteristic of Barcelona. ▼

Art Against War: The Recurring Tradition

By Steven Heller

❶

❷

❶ *Frans Masereel, 1918. From* Les Tablettes.

❷ *"Great deeds – against the dead!" Francisco Goya y Lucientes, c. 1810–20.*

❸ *"Song of Peace" Honoré Daumier, 1871.*

❹ *"The Survivors" Kathe Kollwitz, 1923.*

❺ *"Fit for Active Service" George Grosz, 1918.*

❻ *"War is not healthy for children and other living things" Lorraine Schneider, 1969.*

❼ *"War Is No Damn Good" Robert Osborn, 1946.*

❽ *"Peace Works" Milton Glaser, 1971.*

❾ *Tomi Ungerer, 1985. From* The Black Book.

Why, after centuries of unremitting war, do artists and designers persist in issuing petitions for peace? Don't they realize that wars end only when men and materiel are wasted, not when paintings are hung or posters are printed? Artists who protest war must realize the futility that comes from fighting might, wickedness and corruption with scraps of canvas and pieces of paper. Or do they?

Ben Shahn, an outspoken visual commentator, wrote: "...I think that artists ought to recognize this, that there is no moral reason why art ought to go on if it has nothing further to express. Nor is there any moral or aesthetic reason why the public ought to bend the knee in reverence before the mere fact of art... If it adopts the manners and outlook and philosophy of a minor expression, then a minor expression it will be. If it aspires to be aesthetic of double-talk, just that will be its position, nothing more; and life will walk around it and let it alone...Society needs more than anything else to be reminded that man is, in himself, ultimate value. It needs to be reminded that neither the pressure of events nor the exigencies of diplomacy can warrant the final debasement of man. We need a resurgence of the humanities, a rebirth of the spirit. Art, because it is the innate expression of man...tends to reaffirm the individual."

This statement may provide an insight as to why Francisco Goya, the honored and coddled official painter of the Spanish court at the turn of the 19th century, shifted from glorifying pampered nobles to portraying the barbarism that marked the six bloody years of Spain's war with

❸

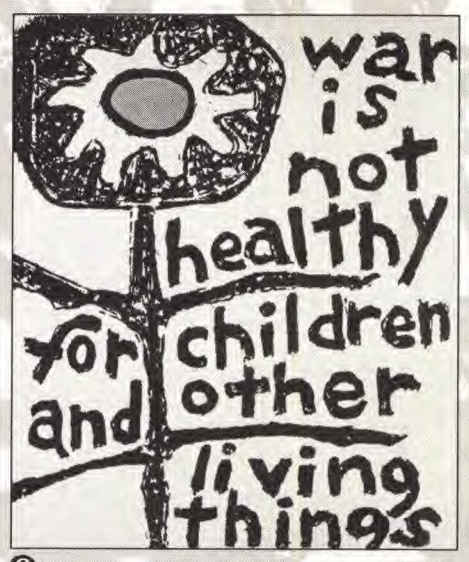
❹

Napoleon. The 83 prints in his *Disasters of War,* produced between 1810 and 1814, are still among the most brutal indictments of man's inhumanity in the service of raw power. Shahn's words might also demonstrate why the poet William Blake turned his attention from the mysticism of life to *The Consequences of War,* a series of somber prints made in 1805 that show war's toll through the corpses of the dead and the despair of the living. Despite an attempt at genre painting, Honoré Daumier made lithographs and woodcuts that reminded people of the diplomatic and bureaucratic folly that caused war. His imagery was iconographic in the classical manner—death ironically playing the pipes of Pan and the Goddess Peace with a crown of bayonets. Daumier's images did not, however, prevent the numerous wars which began and ended during his mid-19th century lifetime, they served only to punctuate the misery that was caused.

Before The Thirty Years War, which began around 1621 in the small duchy of Lorraine, France, warfare was waged heroically on battlefields far from civilian centers. Such battles were

❺

kept from public view and were depicted through idyllic scenes consistent with the art of the times. Antiwar art was unnecessary because war *was* a quintessential act of nobility. The Thirty Years War altered that perception because, instead of being a distant game, battles were backyard affairs that cost the lives of half Lorraine's population. War had come home and the wartime etchings by Jacques Callot, titled the *Miseries of War,* contributed significantly to a new revulsion and fear. These strikingly detailed pictures represented war's ugliness amid profound contradictions: the excitement and camaraderie, the patriotic groundswell, the exhilarating frenzy, and ultimately the indifference to deaths of the hero, enemy and victim alike. Thanks to Callot one finds that the purpose of art was no longer to merely docu-



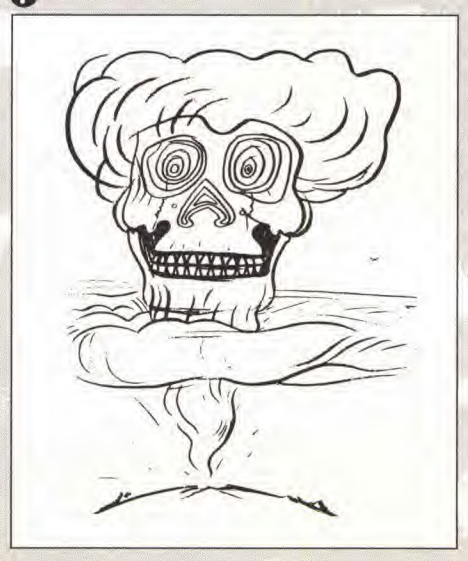
❻

ment the beauty of life, but to expose the pain of death.

The prints by Callot and Goya were not antiwar *per se,* but journalistic reportage which in their devotion to truth became stinging accusations. From these pictures an antiwar vocabulary developed; a language that has been remarkably consistent since the 17th century. Death is represented by a bleached skeleton or a darkly shrouded specter; war is alternately the god Mars or a superannuated general; peace is a dove or lamb. Though the weaponry has changed from sabers to rifles, from cannon balls to conical-shaped shells, and the primary symbol of destruction has evolved from a mortar blast to a mushroom cloud, the message remains clear, and sadly, timeless.

However, a distinction must be made between that which is art against war and art for peace. They are not mutually exclusive, but often contradictory. The former is admittedly easier to depict. War's horrific images are ready-made and indelibly etched. Few could fail, for example, to be moved by Belgian Frans Masereel's paeans to a civilization's destruction. "What is more horrible than war," he wrote, "more idiotic, more criminal?" He produced over 800 prints and drawings that depicted the ritual bloodletting of World War I, and three decades

❼



later he waged a similar *war on war* through his illustrations from *The Apocalypse,* a book about new mechanized combat. Cut violently into wood or painted with heavy black ink, Masereel's images are as close as an artist can possibly come to depicting the repugnance of modern warfare. But they do not deal with peace.

Peace is not simply the *cessation* of war, it is the absolute *absence* of violence. Total peace cannot be depicted with any of the symbols reserved for war, and therefore, the icons of peace are not nearly as provocative. The dove, lamb and flower are banal in a graphic sense. And this is perhaps why artists portray war more than peace. Warfare offers the

❽

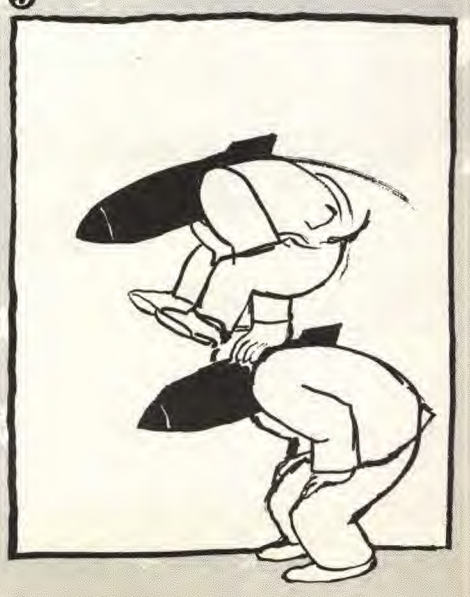
tension necessary for compelling interplay between artist, subject and viewer, while peace, by its nature, is placid and uninvolving. Indeed the most accurate art for peace should not take a defiant position at all, but rather present life as all would like to live it.

The saying that the cure is often worse than the disease, is one way to describe the most effective antiwar art, yet there are a few exceptions: housewife Lorraine Schneider's well-known 1969 poster for the Another Mother For Peace campaign, which says in rough handlettering "War is not healthy for children and other living things," and shows a primitive drawing of a flower, derived its power from the immediacy of its form and content. The lettering, like a child's, conveyed a simple yet hauntingly true statement. It was also given an *implied violence:* the flower was not just a pleasant daisy but a seemingly scorched icon, and the words were demonstrative not plaintive. Conversely, a symbolically complex poster produced in the same period by Milton Glaser, titled "Peace Works," shows various configurations of a human hand transformed into a dove, had a comparatively passive stance, which served to distance the viewer.

What determines successful antiwar or pro-peace art is context. Of the countless works produced in this century alone, only a few actually transcend the period during which they had their potency. Robert Minor's cartoon captioned, "Army Medical Examiner: 'At last the perfect soldier,'" featuring a headless hulk, George Grosz' "Fit For Active Service," showing a decaying corpse, and Kathe Kollowitz' "The Survivors" depicting old men, women and children as war's remains, are among pictures that continue to touch the human chord. But most visual protests are tied to the heat of the moment. The Vietnam War provided fuel for many indignant artists and designers; among the most memorable images are Herb Lubalin's "The next war will determine not what is right but what is left" antiwar poster, and a series of posters by Tomi Ungerer which protest the degradation of the Vietnamese.

However, during times of relative peace, one refuses to even contemplate war. Despite the numerous cautionary notes published immediately following World War I, a weary populace was loath to be reminded of war, especially while basking in an interregnum of peace. Today, Americans perceive a relative calm throughout the world and therefore artists and graphic designers have turned their attention to other issues. The antiwar art that usually surfaces right before or immediately after hostility is now packed away in moth balls. Sadly, however, antiwar art has a long tradition suggesting that it will recur. Yet if the intent of this art is to stop war, it has failed. But if it is only to remind, reinforce and rally kindred spirits to the important cause of peace, antiwar art has succeeded. For in the absence of common sense among those leaders who plunge headlong into war, antiwar art provides evidence of an opposing reality.

❾



HEADLINE: ITC ESPRIT BLACK BYLINE: BOLD ITALIC TEXT: ITC BARCELONA BOLD CAPTIONS: ITC PANACHE BOOK ITALIC

WHAT'S NEW FROM ITC

ITC Giovanni

Typeface design is a demanding and time consuming process. It is not uncommon for a designer to spend years transforming something which began as a simple creative thought into a beautiful and efficient communication tool.

Such was the case with the typeface family announced in this issue of *U&lc*. In 1987 we released ITC Slimbach,® a new design by a young California designer, Robert Slimbach. Four years prior to the release of ITC Slimbach, he had already begun the initial work on the typeface that was to become ITC Giovanni. While his renderings were reworked, revised and refined over the years, Robert Slimbach's basic design concept for ITC Giovanni remained unchanged.

His goal was to create a face of classic oldstyle proportions that was at the same time thoroughly contemporary. Not an easy task. Typefaces such as Garamond, Bembo, and classic Roman inscriptional capitals served as major influences during the early stages of design. One of Mr. Slimbach's first steps was, however, to incorporate more contemporary proportions into his work. Ascenders and descenders were shortened slightly from would-be strict old-

Mr. Slimbach's updating process, however, included more than an updating of the design to accommodate current graphic trends. He also took great pains to insure that the end result would also fit neatly into the requirements

style proportions; the x-height was increased somewhat; and the capitals which can be optically heavy in oldstyle designs were subtly lightened to insure even color in text copy.

demanded by state-of-the-art type imaging devices. Additional changes and refinements were made to the basic design to insure that ITC Giovanni could be easily converted into virtually any form of digital font. His goal was to use the characteristics of the digital medium to its best advantage, while maintaining the best aspects of classic typeface design. The end result is a typeface family that provides the best of both worlds: digital clarity and traditional warmth.

About Robert Slimbach

Robert Slimbach's emergence as a type designer was as much a surprise to him as to anyone who hears his story. He never spent a day in art school, let alone typography class. During his college years, the words "horizontal bars" and "loops" alluded – not to letterforms – but to gymnastics, his major and his obsession. But after three and a half years of college, and a few years of floundering around in search of a proper career, he landed a job with a silkscreen production studio. There he became proficient in all the technical aspects of silkscreen printing, and acquired the skills and confidence to create original greeting cards and poster designs. The poster projects in particular made him acutely sensitive to letterforms, and he often felt the need to invent his own alphabets.

ITC Slimbach was his first offering. But even before its release, another alphabet was germinating in his mind. He started it on the drawing board, indulging his predilection for the grace-

ful, elegant forms of old type styles. Then at Adobe Systems in California, where he is currently employed, he had access to the computer which made it possible for him to refine and adapt his classically-inspired design to contemporary digital technology. After four years of incubation. Robert Slimbach and ITC proudly announce the arrival of ITC Giovanni.

ITC Giovanni is available in Book, Bold, and Black weights with corresponding italics. Small caps are available in the two lightest weights, and oldstyle figures have been designed for the complete family. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity. These new typefaces will be available to the public on or after August 21, 1989, depending on each manufacturer's release schedule.

ITC

ABC

defghijklmnopq

ITC GIOVANNI™

2 3 4 5 6 7 8 9 0

t u v w **x y** **Z**

1

;

ITC GIOVANNI™

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its pl anning; the designer must care. In contemporary advertising th e perfect integration of design elements often demands unorth odox typography. It may require the use of compact spacing, mi
8/9

Excellence in typography is the result of nothing more t han an attitude. Its appeal comes from the understandi ng used in its planning; the designer must care. In conte mporary advertising the perfect integration of design el ements often demands unorthodox typography. It may
9/10

Excellence in typography is the result of nothing more than a n attitude. Its appeal comes from the understanding used in i ts planning; the designer must care. In contemporary adverti sing the perfect integration of design elements often deman ds unorthodox typography. It may require the use of compact
8/9

Excellence in typography is the result of nothing mor e than an attitude. Its appeal comes from the understa nding used in its planning; the designer must care. In contemporary advertising the perfect integration of d esign elements often demands unorthodox typograp
9/10

Excellence in typography is the result of nothing more tha n an attitude. Its appeal comes from the understanding us ed in its planning; the designer must care. In contemporar y advertising the perfect integration of design elements of ten demands unorthodox typography. It may require the u
8/9

Excellence in typography is the result of nothing m ore than an attitude. Its appeal comes from the und erstanding used in its planning; the designer must care. In contemporary advertising the perfect integ ration of design elements often demands unorthod
9/10

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZabc
defghijklmnop
qrstuvwxyz123
4567890&$¢£
%ÇØÆŒßçø
æœffffiflffiffl
(:;,.!?·‘’“”‘’—/#*)
[†‡§»«123456
7890]aeilmnorst

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZabc
defghijklmno
pqrstuvwxyz12
34567890&$¢£
%ÇØÆŒßçø
œffffiflffiffl(:;
,.!?·‘’“”‘’—/#*)[†
‡§»«12345678
90]aeilmnorst

ABCDEFGHIJ
KLMNOPQRST
UVWXYZabcd
efghijklmnop
qrstuvwxyz123
4567890&$¢£
%ÇØÆŒßçø
æœffffiflffiffl
(:;,.!?·‘’“”‘’—/#*)
[†‡§»«123456
7890]aeilmnorst

Excellence in typography is the result of nothing m ore than an attitude. Its appeal comes from the un derstanding used in its planning; the designer mus t care. In contemporary advertising the perfect inte gration of design elements often demands unorth
10/11

Excellence in typography is the result of nothi ng more than an attitude. Its appeal comes fro m the understanding used in its planning; the designer must care. In contemporary advertis ing the perfect integration of design elements
11/12

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designe r must care. In contemporary advertising the per fect integration of design elements often deman
10/11

Excellence in typography is the result of not hing more than an attitude. Its appeal come s from the understanding used in its planni ng; the designer must care. In contemporar y advertising the perfect integration of desig
11/12

Excellence in typography is the result of nothi ng more than an attitude. Its appeal comes fro m the understanding used in its planning; the designer must care. In contemporary advertisi ng the perfect integration of design elements
10/11

Excellence in typography is the result of n othing more than an attitude. Its appeal c omes from the understanding used in its p lanning; the designer must care. In conte mporary advertising the perfect integrati
11/12

Book

Bold

Black

Excellence in typography is the result of no thing more than an attitude. Its appeal co mes from the understanding used in its pla nning; the designer must care. In contemp orary advertising the perfect integration of
12/13

Excellence in typography is the resul t of nothing more than an attitude. It s appeal comes from the understand ing used in its planning; the designe r must care. In contemporary advert
14/15

Excellence in typography is the result of nothing more than an attitude. Its appea l comes from the understanding used in its planning; the designer must care. In c ontemporary advertising the perfect int
12/13

Excellence in typography is the res ult of nothing more than an attitud e. Its appeal comes from the under standing used in its planning; the d esigner must care. In contemporar
14/15

Excellence in typography is the result of nothing more than an attitude. Its a ppeal comes from the understanding u sed in its planning; the designer must c are. In contemporary advertising the p
12/13

Excellence in typography is the re sult of nothing more than an attit ude. Its appeal comes from the un derstanding used in its planning; the designer must care. In conte
14/15

Excellence in typography is the result of nothing more than an attitu de. Its appeal comes from the understanding used in its planning; th e designer must care. In contemporary advertising the perfect integr ation of design elements often demands unorthodox typography. It m ay require the use of compact spacing, minus leading, unusual sizes
8/9

Excellence in typography is the result of nothing more than a n attitude. Its appeal comes from the understanding used in i ts planning; the designer must care. In contemporary adverti sing the perfect integration of design elements often demand s unorthodox typography. It may require the use of compact s
9/10

Excellence in typography is the result of nothing more t han an attitude. Its appeal comes from the understandi ng used in its planning; the designer must care. In cont emporary advertising the perfect integration of design elements often demands unorthodox typography. It ma
10/11

Excellence in typography is the result of nothing m ore than an attitude. Its appeal comes from the un derstanding used in its planning; the designer mu st care. In contemporary advertising the perfect in tegration of design elements often demands unort
11/12

Book Italic

Excellence in typography is the result of nothi ng more than an attitude. Its appeal comes fro m the understanding used in its planning; the designer must care. In contemporary advertis ing the perfect integration of design elements
12/13

Excellence in typography is the result of nothing more than an attitude. Its appe al comes from the understanding used i n its planning; the designer must care. I n contemporary advertising the perfect i
14/15

Excellence in typography is the result of nothing more than an att itude. Its appeal comes from the understanding used in its planni ng; the designer must care. In contemporary advertising the perfe ct integration of design elements often demands unorthodox typo graphy. It may require the use of compact spacing, minus leading
8/9

Excellence in typography is the result of nothing more tha n an attitude. Its appeal comes from the understanding us ed in its planning; the designer must care. In contemporar y advertising the perfect integration of design elements oft en demands unorthodox typography. It may require the us
9/10

Excellence in typography is the result of nothing mor e than an attitude. Its appeal comes from the unders tanding used in its planning; the designer must care In contemporary advertising the perfect integration of design elements often demands unorthodox typog
10/11

Excellence in typography is the result of nothin g more than an attitude. Its appeal comes from t he understanding used in its planning; the desi gner must care. In contemporary advertising th e perfect integration of design elements often de
11/12

Bold Italic

Excellence in typography is the result of not hing more than an attitude. Its appeal come s from the understanding used in its planni ng; the designer must care. In contemporar y advertising the perfect integration of desig
12/13

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer mus t care. In contemporary advertising th
14/15

Excellence in typography is the result of nothing more than a n attitude. Its appeal comes from the understanding used in i ts planning; the designer must care. In contemporary advert ising the perfect integration of design elements often deman ds unorthodox typography. It may require the use of compact
8/9

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understan ding used in its planning; the designer must care. In c ontemporary advertising the perfect integration of de sign elements often demands unorthodox typography
9/10

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designe r must care. In contemporary advertising the per fect integration of design elements often deman
10/11

Excellence in typography is the result of not hing more than an attitude. Its appeal come s from the understanding used in its planni ng; the designer must care. In contemporary advertising the perfect integration of desig
11/12

Black Italic

Excellence in typography is the result of nothing more than an attitude. Its appe al comes from the understanding used in its planning; the designer must care. In c ontemporary advertising the perfect int
12/13

Excellence in typography is the resu lt of nothing more than an attitud e. Its appeal comes from the unders tanding used in its planning; the d esigner must care. In contemporar
14/15

So the Face is Familiar...

Anyone who works with typography day-in and day-out ought to have dozens of type family names committed to memory. Like artists who lay out a full range of colors on their palettes, ready to act on any impulse that seizes them, designers and typographers should have a full range of type family names ready for instant recall. A good typeface memory bank saves time. It spares you the nuisance of looking up names in a specimen book. It keeps you from repeating the same old ideas. It opens you up to more imaginative and expressive type design.

Here's a chance to test your knowledge and possibly win a prize...or broaden your vocabulary and horizons, at least in matters typographic.

Listed below are 20 samples of some of the most popular and expressive ITC typefaces. How many can you name? Write your answer in the space allotted and mail your entry without delay. The first five entrants who send in perfect scores will receive a copy of ***Typographic Communications Today.*** The 256 page full color book was sponsored by ITC and written by Edward Gottschall. In case of a tie, the prize will be awarded to the earlier postmarked entry. Return this completed form to: **Juliet Travison, U&lc-Dept. G, 2 Hammarskjold Plaza, New York, NY 10017.**

g g g g g g g g g g

1 2 3 4 5 6 7 8 9 10

g g g g g g g g g g

11 12 13 14 15 16 17 18 19 20

But What's the Name?

Test your TQ (typography quotient) and win a prize!

(Sample)

g ITC American Typewriter

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

10 _____

11 _____

12 _____

13 _____

14 _____

15 _____

16 _____

17 _____

18 _____

19 _____

20 _____

Name/Nom/Zuname _____

Address/Addresse/Strasse _____

City/Ville/Postleitzahl Und Ort _____

State/Pays/Land _____ Zip/Code Postal _____

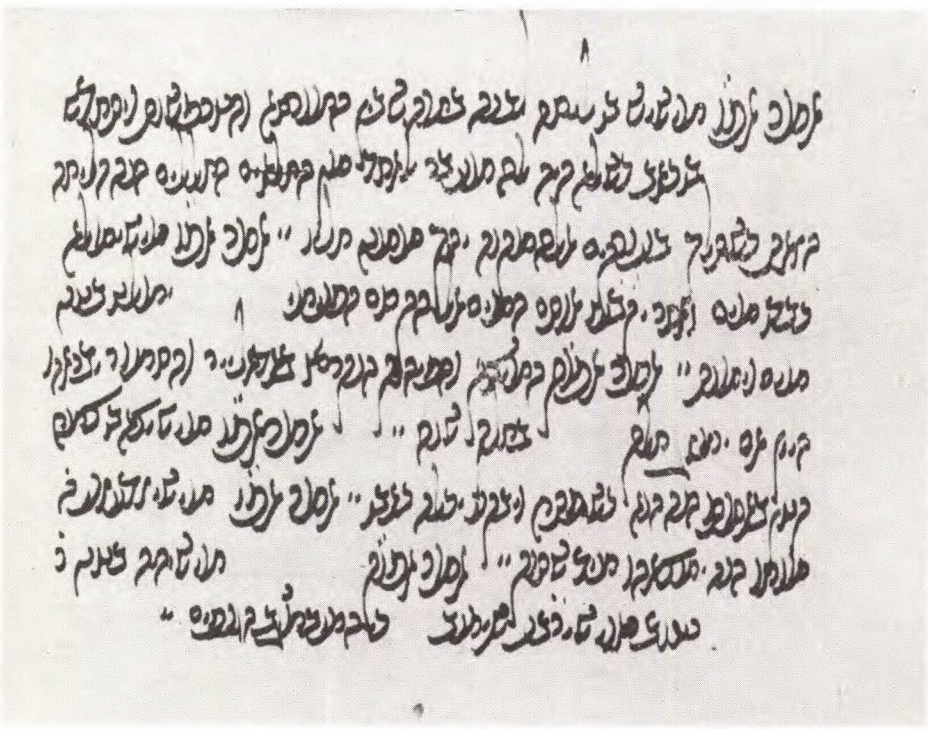
Title, Company/Fonction, Firme/Beruf, Firma _____

HEADLINE: ITC AMERICAN TYPEWRITER MEDIUM CONDENSED SUBHEAD: BOLD ITALIC TEXT: MEDIUM WITH BOLD, BOLD ITALIC
FORM: MEDIUM

An Exultation

Ancient Hebrew manuscripts abound with graphic nuances and delights guaranteed to fire the imagination of modern day scribes, typographers and book designers.

A Hebrew lunar calendar, designed in disc form, copied in Bingen am Rhein, Germany, 1651. (From the Staatsbibliothek Preussischer Kulturbesitz, Orientabteilung, West Berlin.)



Page from an early 15th century medical text copied in northern Spain or Provence. The typical Sephardic script shows the Arabic influence. (From the Bibliotheque Nationale, Paris.)

A page from a Yemen Pentateuch, c. 1470, with explanatory notes written in decorative micrography. (From the Valmadonna Trust Library, London.)

# of Words

Though the vast exhibition hall at the New York Public Library was dense with visitors, a respectful silence hung over the room. Only the faint shuffling of feet could be heard as people moved from display case to display case to view the collection of ancient Hebrew manuscripts assembled from prestigious libraries throughout the world. But every few moments an irrepressible gasp of delight punctuated the quiet.

What was it, I wondered, that prompted people to respond so viscerally – to ooh and aah and wag their heads in disbelief at the sight of those pages? Empathy with the words? Not likely; probably only one in a hundred of us could read the Hebrew writing. Granted that illuminated manuscripts, with their sumptuous colors and gilt adornment, can fill one's heart with rapture. But here, even unadorned pages of text elicited such responses.

It must be that some forms of writing are inherently beautiful – their characters so homogeneous in form, they create hypnotic rhythms and make visual music on a page. Gothic, Arabic, Sanskrit and Hebrew are notable examples.

The Hebrew Language and Alphabet

Hebrew, a Canaanite dialect halfway between Arabic and Aramaic, is one of the world's oldest languages. It was spoken by Jews as long ago as 2,000 B.C. The language and the alphabet derive from a conglomeration of Semitic tongues, but through the centuries the Hebrew alphabet took on a character all its own. It can be written in square, semi-cursive and cursive style. In religious books, as a rule, the square letterforms are used for the main text and semi-cursive for the commentary. The cursive style is most appropriate for personal communication and note-taking. But it is the square alphabet that we see in shop signs, newspaper headlines and posters that is most familiar to us.

The alphabet's 22 letters are all consonants. Vowel sounds are indicated by unobtrusive dots. The square alphabet characters are almost all constructed of voluptuous vertical and horizontal strokes with contrasting hairline connectors; there are no round or triangular forms to intrude on the rhythmic pattern. Each of the broad strokes starts and terminates with an elegant attenuated flourish so the letters seem to fly across the page like banners in a sprightly breeze.

The Creation of a Manuscript

With a prayer on their lips, reverence for their text and an inherently beautiful alphabet, ancient Jewish scribes and illuminators created magnificent books. But it was clear from the hundreds of works in the exhibit, the Jewish artisans had no style they could call their own. Some pages were unabashed knock-offs of Latin texts. Some were facsimiles from the Islamic Koran. Others evoked memories of Persian miniatures. All with good reason.

Starting in 721 B.C., and through succeeding centuries, the Assyrians, Babylonians, and finally the Romans, in 70 A.D., besieged the kingdom of the Jews and destroyed their Temple in Jerusalem. Exiled from their homeland, Jews dispersed throughout the Mediterranean region, as far east as Persia and India, and eventually throughout Europe. The displaced Jews spoke of themselves as living in the **diaspora.** Though they preserved Hebrew as the language of their religious activities, they absorbed the languages, customs and esthetic tastes of their adopted lands. In one respect, however, they were slow to follow the prevailing practice.

From Scrolls to Books

From their earliest writings, dating back 2,000 years, Hebrew manuscripts were written in scroll form. Though the codex (book form) was in common use since the second century A.D. Hebrew scholars and scribes did not switch over to the more convenient book format for another 800 years. Even then, and to this day, the scroll remains the traditional form for the sacred **Torah** (the first five books of the Old Testament) in worship services in synagogues and temples.

By the early Middle Ages, Hebrew scribes and artists, like their Christian and Islamic counterparts, were pouring their spiritual fervor into the design of holy books. Aside from bibles they created versions of the **Talmud** (the oral traditions), the **Mishna** (a digest of Jewish civil and religious law), the **Gemara** (the discussion and commentary on the laws), **Mahzors,** which detailed the liturgy for special occasions, **Haggadahs** (books containing the service prescribed for celebrating Passover, the holiday which commemorates the Jews' exodus from Egypt). In addition, they also produced scientific and literary texts, grammars, history and geography books, and even dictionaries and thesauri.

A liturgical hymn for the Day of Atonement in a 14th century festival prayer book from Germany. The initial word, Shoshan, is decorated with grotesque figures. (From the Staatsbibliothek Preussischer Kulturbesitz, Orientabteilung, West Berlin.)

Design . . . Tools . . . Decoration

Early Hebrew books were an amalgam of religious tradition and local customs and esthetics.

In Islamic-dominated lands – North Africa, Spain, Portugal and parts of Asia – a Jewish style called Sephardic evolved. The pages were laid out in strict adherence to ancient Hebrew practice, with specified portions allocated for the main text and commentary. But following local custom, a rigid reed pen was used, and the lettering style showed a strong Arabic influence. The inks, made from lampblack, which is pure carbon, produced a rich brown to black color.

In Germany, France and northern Europe, the Jewish style that prevailed was called **Ashkenazic.** Like their Christian counterparts, Hebrew scribes used a flexible quill pen which produced a variety of strokes, and their page layouts were also more flexible than **Sephardic** practice permitted. Their inks, derived from iron salts, produced a range of colors from light to dark reddish brown as well as ochre and greenish hues.

Like Christian and Islamic artists, Jewish artisans used common minerals bound with egg yolk for their color, and gold leaf over a base of gesso and clay for illuminations.

There is a universal misconception that Jewish law prohibits the use of pictures or "graven images," but the injunction of the second commandment applies specifically to the depiction of God. So it was not sacrile-

gious to portray other biblical characters realistically, although they were sometimes portrayed with birds' heads and, as medieval European knights. Many books followed Islamic tradition using wide borders of floral motifs, filigree patterns and overall carpet designs. Others showed the influence of Gothic or Islamic architectural forms. And, as in Latin bibles, anthropomorphic and zoomorphic letters were frequent design elements.

Beholden as they were to other cultures for the overall style of their books, the scribes and artists contributed certain nuances that were unique to Hebrew manuscripts.

Unique Hebrew Characteristics

The flush left margin, which is simple enough to maintain in languages reading from left-to-right, presented problems in writing Hebrew which reads from right-to-left. But since tradition demanded it, some practical and whimsical devices were devised: A final character was elongated or compressed. Extra letterspacing or a graphic device was inserted. The initial letters of the next word were written in the blank space and the entire word repeated on the following line. Excess letters were written in the margin or inserted above the last characters on a line.

The decorated word was the counterpart of the decorated initial letter found in Christian manuscripts. Since there are no initial capitals in Hebrew writing, the entire first word of a text would frequently be set apart, painted and illuminated to set off a page.

Micrographic writing, as the name implies, is text written so small it is barely visible to the naked eye. It could be mistaken for a lacy border design or a fine line drawing of flowers, animals or human figures. But the animated lines are actually streams of minuscule semi-cursive Hebrew writing. Typically, words of commentary and amplification of the main text were handled in this intricate manner.

Clearly, Jewish emigres were indebted to their adopted lands for the styling of their manuscripts. But they repaid their obligations in full measure. Because they were fluent in the languages of their adopted lands, as well as in Hebrew, Greek and Arabic, Jewish translators played a preeminent role in the dissemination of learning throughout Europe and the Mediterranean region. From the 11th to the 15th centuries, they provided translations of Greek philosophical and scientific literature, and Arabic concepts in the field of mathematics, astronomy, medicine and metaphysics.

Hebrew Printed Books and Typography

Although Hebrew scholars had a long tradition of reverence for books and learning, they were slow to embrace the phenomenon of printing. The first printed Hebrew books appeared in Rome about 1470, a full decade after the appearance of the first printed Latin texts. Hebrew printed books showed up in Spain in the late 15th century, but the full effect of the printing revolution reached other diaspora countries in the 16th century.

Just as with script writing, the dispersion of the Jews led to five distinct variations in typographic design. An **Oriental** style was used in eastern Mediterranean countries, central Asia and Yemen. **Sephardic** was used in Spain, Portugal, North Africa, Southern Italy and Sicily. The style identified with Germany, France, England, Switzerland and other countries of northern, eastern and western Europe was called **Ashkenazic.** In northern and central Italy an **Italian** typeface prevailed, and in countries around the Aegean sea – Greece, Turkey and Cyprus, the style was called **Byzantine.** All alphabets come in square, semi-cursive and cursive forms, and the typography, more than any other element, is a clear indication of the origin of the book and the market for which it was intended.

Though the Hebrew world regarded printing suspiciously at first – a superfluous novelty – when it finally did catch on, it was accorded the reverence reserved for all gifts from God. In 1592 in Prague, R. David Gans, the first Hebrew histographer, was moved to compose a special blessing to express praise of the invention:

"Blessed be He who forms man with knowledge and teaches humans understanding, who amplified His grace with a great invention, one that is useful for all inhabitants of the world, there is none beside it and nothing can equal it in all the wisdom and cleverness from the day when God created man on Earth."

Imagine the hosannas Mr. Gans might sing had he ever seen the likes of a word processor or fax machine.

Marion Muller

The beginning of the Book of Numbers in a Medieval German Pentateuch, c. 1300. The figures, dressed like Medieval Knights in chain mail, hold banners with insignia of the four tribes of Israel: Judah (a lion), Reuben (an eagle), Ephraim (a bull) and Dan (a serpent). (From the British Library, London.)

A scribe's colophon set inside the initial word of a liturgical hymn in a 14th century German festival prayer book. (From the New York Public Library, Jewish Division.)

Carpet pages in a 1469 Yemen Pentateuch with verses of psalms recorded in decorative micrographic writing, enlarged at left. (From the British Library, London.)

The New York Public Library exhibition, ***A Sign and a Witness: 2,000 Years of Hebrew Books and Illuminated Manuscripts,*** *ended its run on January 14, 1989. However a full-color, comprehensive and erudite 222-page catalog of the exhibit is available in soft cover at $24.95. Inquiries should be addressed to The New York Public Library Book Shop, Fifth Avenue and 42nd Street, New York, NY 10017.*

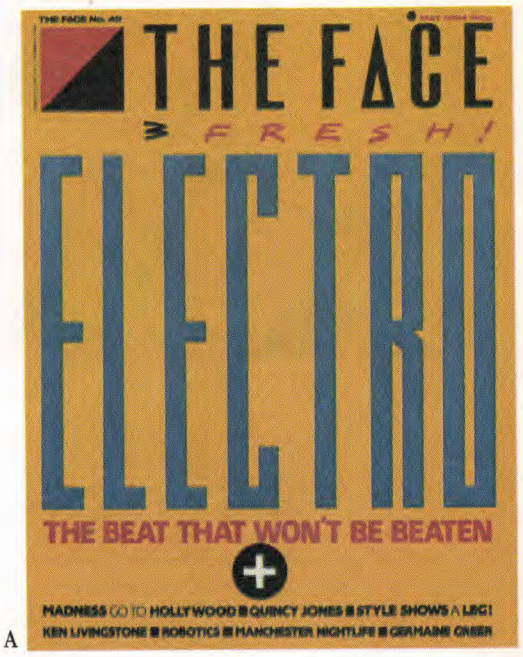
Page from a Spanish festival prayer book, c. 13th or early 14th century, with the decorated initial word of Psalm 117. The anthropomorphic and zoomorphic letterforms and elongated ascenders were typical embellishments. (From the Staatsbibliothek Preussischer Kulturbesitz, Orientabteilung, West Berlin.)

The Book of Jonah in this 13th century Bible leads off with a decorated word and an illustration of Jonah in the mouth of the whale. (From the Xanten Bible, Germany, 1294. The New York Public Library, Spencer Collection.)

HEADLINE: ITC ZAPF CHANCERY BOLD SUBHEAD: MEDIUM ITALIC TEXT: ITC JAMILLE BOOK WITH BOLD, ITC ZAPF CHANCERY BOLD
CAPTIONS: ITC ZAPF CHANCERY MEDIUM CREDIT: ITC JAMILLE BOOK ITALIC WITH BOLD ITALIC

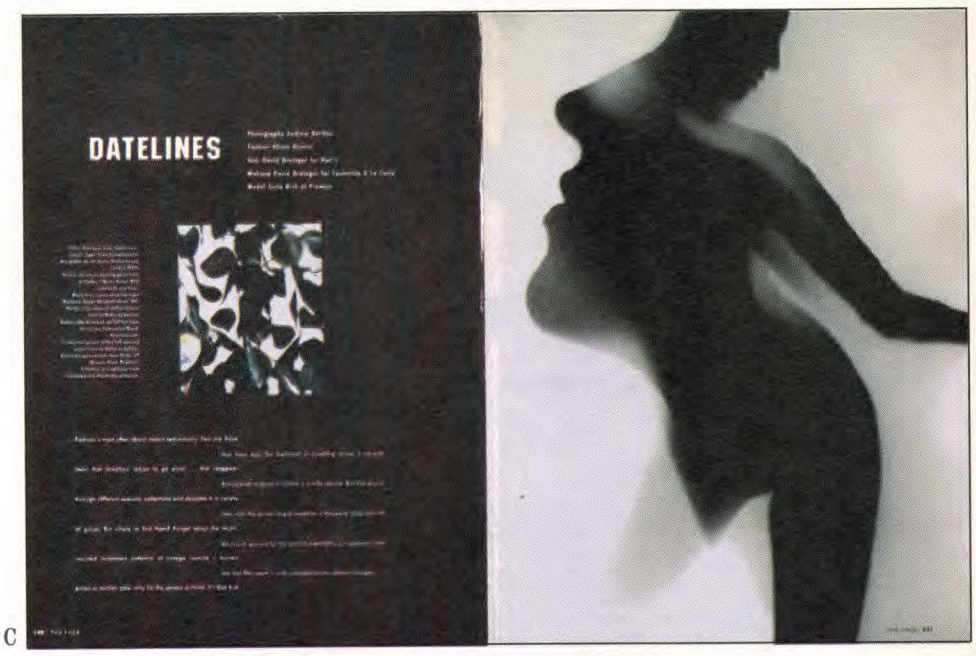
European Magazine Design in the Eighties

By Professor Friedrich Friedl



A

B

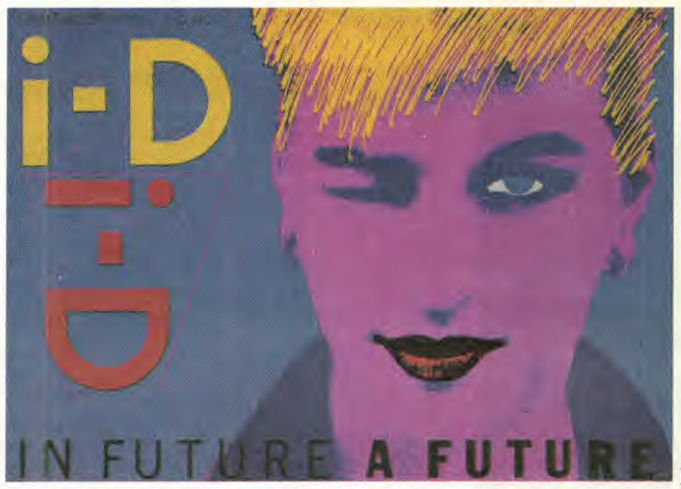


C

D

E

G



H

The Face, (A, B, C, D, E) designed by Neville Brody, is noted for its unusual letterforms, numerals, and occasional circular forms. Typography within a vigorous layout is quiet. High text readability is blended with lively layouts to attract and sustain readership. In 1988 Phil Bicker became art director and layouts became cooler and simpler.

_i-D,_ (F, G, H) like _The Face,_ deals with film, music, fashion and design and it is more colorful, more psychedelic, funnier, harder to read, more experimental. Terry Jones is its publisher, art director, and founder. It is a London swinger with a mixture of Punk, fashion and protest, and does not want to become classic.

Frankfurter Allgemeine Magazin (I, J) is the weekly magazine section of the city's daily newspaper. Willy Fleckhaus was its first art director in 1980. The layouts are not eccentric; page and spread vitality spring from the illustrations and text/image relationships. Fleckhaus died in 1983, and was succeeded by Hans Georg Pospischil who often uses exotic headline types.

Octavo (K, L, M) is a typographic trade magazine. Five issues have appeared to date; eight are planned. Covers feature transluscent wraparound jackets. Subjects cover letterforms, quotations of designers, articles by designers and teachers of design. No art director is named, but its four editors are listed: Simon Johnston, Mark Holt, Michael Burke and Hamish Muir. Shown are the cover of issue No. 5, and the title page, and a spread from the second issue.

The more deeply rooted the opinions on the evaluation of typographic results are, the more authoritative and strong the rejection of new stylistic nuances will be.

Typography as well as any other cultural development should be seen as a medium in motion into which one can not settle oneself forever with one's own judgments of taste, and, henceforth, suspiciously fight everything that's new. Nostalgia and distance from the present do not aid the search for, and understanding of new forms, instead they create stagnation. They inhibit the active joy which is derived from creative experience and which is a significant factor in the growth of one's consciousness.

For many years, the sans serif style of the forties and fifties was considered to be the expression of advanced creativity, even though only few examples of good designs in this style had appeared for quite a while. There are few designers who influence directions. While, in the fifties everybody copied Müller-Brockmann, and in the seventies everybody copied Herb Lubalin, in the eighties everybody copies everybody. What we have here, however, is not plagiarism but esthetically correct translations of stylistic manifestations. One might call this the encyclopedic typographic style of the eighties. The wondrous new computer technology fostered a typographic design mania, and, at the same time and almost unnoticed, a change of generations during which young, sometimes anarchistic designers with high technical and quality standards, found their own style. This certainly crossed boundaries, and one can find in this signs not only of an international typography but also the means for fast global information exchange.

It is really not extraordinary that over and again new magazine designs surface and disappear in fast succession. Now it is a literary or photography journal, then a fashion or music magazine, or just simply weekly magazines and daily newspapers. It was astonishing that in the eighties so many of these new publications were of such high creative caliber and that they had such a lasting impact on the total visual scene. Selected from a wealth of new developments, these magazines from England and West Germany can very well represent this young creative style.

For more than twenty years, the youth culture of England led the way not only in the areas of pop music and fashion but also in the applied arts.

Beginning in the eighties, magazines appeared which were directly influenced by this movement and in which a fresh new typography and graphic design could prosper.

*In 1980, the monthly magazine **The Face** was founded in which such subjects as film, music, fashion and design were covered. Only two years later, the title page was changed, and a new, more elegant logotype reflected the esthetics already employed in the inside pages. Unusual letterforms, designed numerals on cleanly arranged pages created a unique look. Neville Brody created this style without exaggeration and diagonals, sometimes with circular forms, generally a quiet typography which always took good readability into consideration. He is one of the youngest designers for whom the Victoria and Albert Museum in London arranged an exhibition.*

*In addition to his work on **The Face,** Brody created book and record covers, logos, posters, and several headline fonts. He gave facelifts to such magazines as **New Socialist, City Limits, Arena** and **Vive.** His popularity brought him, among other things, offers from the United States*

I

J

*(Bloomingdale's), and West Germany (**Tempo, Spiegel,** Linotype), and a beautiful fat book of his own work.*

*The second English magazine which drew much attention to itself is called **i-D.** Its subjects are similar to those in **The Face,** but it is more colorful, more psychedelic, funnier, harder to read, more willing to experiment, more often copied, more distorted, etc. Its publisher and art director, indeed its inventor, is Terry Jones. The first editions looked as if they were written on a typewriter and mimeographed... but then again not: they were a mixture of swinging London and Punk, of fashion magazine and protest rag, of big city jungle and subtle visual poetry. And in spite of the fact that the magazine has undergone three complete and substantial changes, it has remained what it was in the beginning: **i-D** does not want to grow up, does not want to become a classic, and that is just fine.*

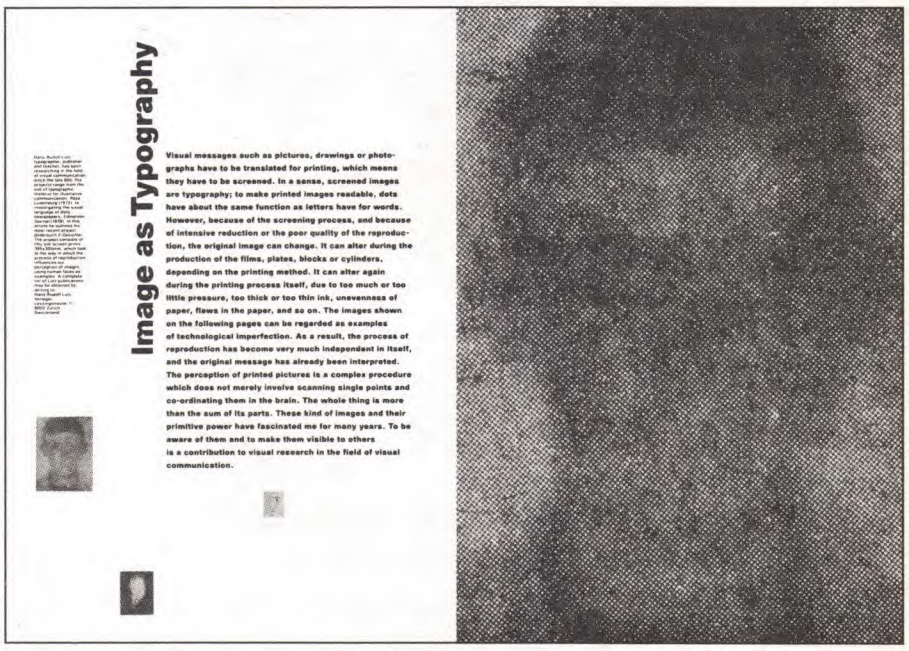
*Both **The Face** and **i-D** met with enormous success and both managed to maintain their identity. Because their museum-like quality could not be maintained, a little era came to an end, but both magazines were able to see themselves as a medium in motion. In October 1988, **The Face** changed its outward appearance when it became cooler and plainer; the new art director is Phil Bicker. At the same time, in October 1988, **i-D** gave up high gloss stock and became, under its established art director, Terry Jones, even more playful. Both continue to be successful to this day.*

*The third British example is the typographic trade magazine **Octavo.** These books display creative intelligence. In the wake of constructive, raster-based typography we see here a cool firework display of rational variations, and it becomes clear that not the factual sans serif style is outdated but only its thoughtless imitation.*

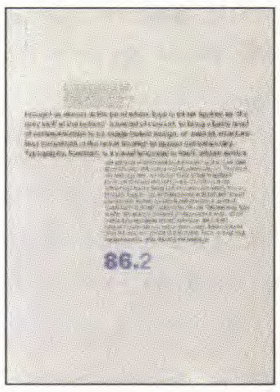
In the five editions which have appeared to date the highlights of the typography of the twentieth century are explored without the distraction of advertisements. Although every stone in the history of design has been turned over many times, it is astonishing how much new information appears in these slender pieces of art.

*The West German scene is reflected impressively in such papers as **Frankfurter Allgemeine Magazin, Zeit Magazin** and **Tempo.***

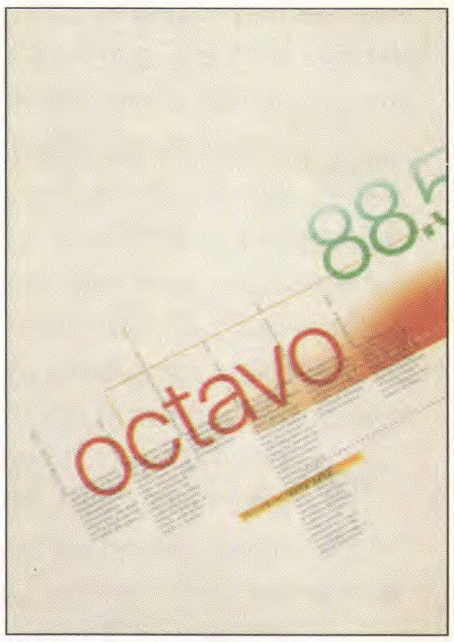
*The **Frankfurter Allgemeine Magazin** is the weekly magazine section of the conservative daily **Frankfurter Allgemeine.** It first appeared in 1980. From the first, this magazine had its own inimitable significance. Its art director was the distinguished Willy Fleckhaus who, ten years after the end of his legendary **Twen** magazine, provided the leadership of this new book with the same commitment to design quality. His colleagues were well-known from **Twen** times also, for instance Heinz Edelmann and Hans Hillmann. Fleckhaus did not look for eccen-*



K

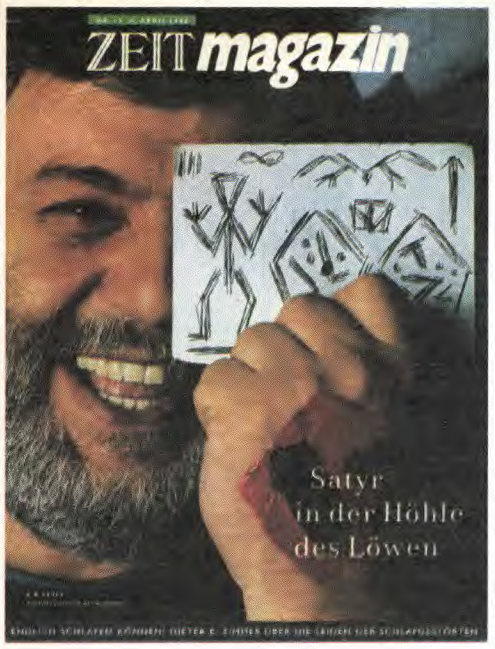


L



M

HEADLINE: ITC MIXAGE BLACK BYLINE: ITC CENTURY BOLD CONDENSED
CAPTIONS: BOLD CONDENSED WITH BOLD CONDENSED ITALIC, ITC ZAPF DINGBATS TEXT: ITC MIXAGE MEDIUM ITALIC WITH BOLD ITALIC



N

O

tricity in the layout, he found factual sensuousness in the page geometry and the relationships between texts and imagery.

After the death of Fleckhaus in 1983, Hans Georg Pospischil who had been working on the layout, became the new art director. He achieved the impossible: without changing the basic structure of the book, he enlarged it. He added new creative staff from such areas as illustration, photography, graphics and literature to the already well-established group. He often uses much more exotic headline typefaces for the visualization of text contents than his predecessor. After nearly ten years under the guidance of these two art directors, the ***Frankfurter Allgemeine Magazin*** *has become – and has remained – almost an encyclopedia of the best creative talent in the world.*

Established in 1970, ***Zeit Magazin,*** *the magazine section of the weekly paper* ***Die Zeit,*** *maintains its fine creative standard over the years, but without truly extraordinary accomplishments. A greatly necessary re-design was published for the first time during March 1988 and well received by the rest of the trade. Typographically, the design was courageous and sensitive, its young designer, Peter Wippermann, already well-known for his outstanding work, was its art director.*

But the surprise was of short duration: in spite of the fact that the publishers had approved the new design, the art director was asked to leave. The original design was re-established because the old guard felt that the new version "embarrassed them in the eyes of the whole world." The new concept, however, had given rise to much new hope, and it was an elegant solution without modernism crying for effects. It is, unfortunately, both a good example of the poor understanding lay people have for creativity and also for the power they wield.

The third magazine is ***Tempo,*** *first published in 1986. Its art director is Lo Breier who had done the magazine* ***Wiener*** *already at the beginning of the eighties.* ***Tempo*** *has a strong and varied layout which is supposed to entice the youngster at whom it is aimed to read. And it does, because* ***Tempo*** *is successful in much the same way as the English magazines described earlier. The books show elements of the new desktop publishing effects, but also delicate "conventional" typographic visualizations. Interesting here, too, is the repeated use of condensed bold sans serif faces in capitals and unusual hyphenations. By means of consciously chosen design contrasts the text-intensive pages are clearly arranged. The outstanding dramatization of the pictorial matter adds to the magazine's inimitable appearance.*

This small example of new creativity will show that, after the rather plain designs of the seventies young designers have many new impulses and put them to use. The roots for these developments most likely are to be found not only in the fast development of new technology and its easy accessibility but also in the growing demand by the user for more information and an appropriate esthetic form.

English translation of Professor Friedl's German manuscript by Inga Wennick.

P

Q

R

Zeit Magazin (N, O, P) has, since 1970, been the magazine section of the weekly paper *Die Zeit.* The cover and spread shown are from an April 1988 issue designed by Peter Wippermann, who had recently redesigned and graphically invigorated the magazine. However, the conservative publishers did not approve of the new look, so the magazine, without Mr. Wippermann, has resumed its old look.

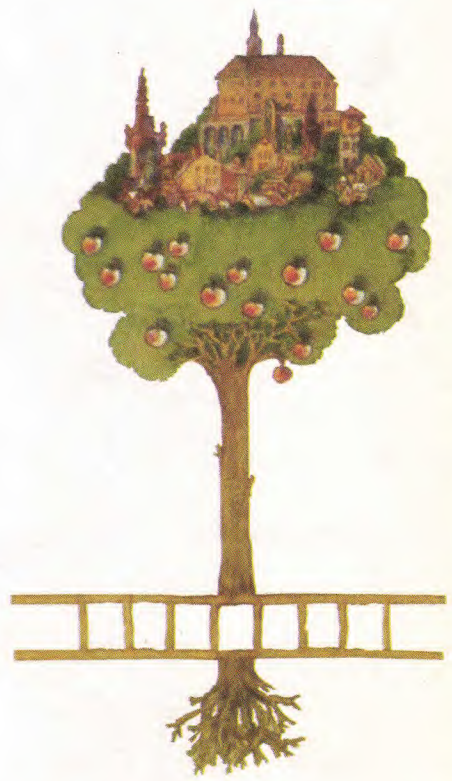
Tempo (Q, R) is a comparatively new magazine. It made its debut in 1986. Art director Lo Breier has given it a strong and varied look to appeal to its young market. Notable is its repeated use of condensed bold sans serif typefaces set in all caps and its unusual punctuation.

You'll smile... chuckle... wince... squirm ... shudder... and think a good deal when you enter the diverse worlds of

DEVIS GREBU

A few words of caution to anyone who is fortunate enough to lay hands on the recently published Devis Grebu monograph: Be prepared to be unprepared.

You may open to a sequence of jauntily rendered satiric scenes—the Sphinx refreshing herself with an iced coffee, the Statue of Liberty brandishing a bottle of Coca-Cola instead of a torch, the Eiffel Tower popping a champagne cork off its peak, a circle of stupefied cavemen discovering fire on a computer terminal. But you turn the page and a reminder of life's malevolence comes crashing down on you. The stump of a hand and its four severed fingers standing apart from each other is an aching reminder of separated families. A child tumbles out of a cozy family portrait into a cluster of hungry hands with gaping saw-toothed fingers. A man in a small boat struggles to rescue a drowning man who is his own reflection. The Earth is an egg with a cracked shell. And so it goes. The book is an unrelenting catalog of life experiences—the inequities and ironies, the pleasures and pains, the horrors and humor.



Archipelago of the unprovable isles

Many people in the graphic world know Devis Grebu's work from the pages of such internationally prominent publications as **The New York Times, Time Magazine, The International Herald Tribune, The Washington Post, Le Figaro, L'Express, Maariv, Psychology Today, Playboy, Israel Magazine** and even from some of his book illustrations.

The end of the journey

But this monograph is more than an assemblage of the man's work. It is a visual biography of the man himself. And if it seems heavily weighted with cynicism and pessimism, it is a true reflection of his tortured life.

During the time Grebu was studying painting at the Academy of Fine Arts in Bucharest, Romania, his father was imprisoned by the Communist government, and Devis had to find work as an illustrator to support the family. Later, when he applied for an exit visa from this unhappy homeland, he too was declared "an enemy of the state" and denied work privileges. Eventually he emigrated to Israel and subsequently to France where he became a naturalized citizen.

All his disappointments, torments, antipathies and values in moral, political and even sexual spheres have

Scattered families.

Aquarius

Be fruitful and multiply!

Housewife

Threshold

"Workers of the world - unite!"
Karl Marx

Fragments reflecting each other.

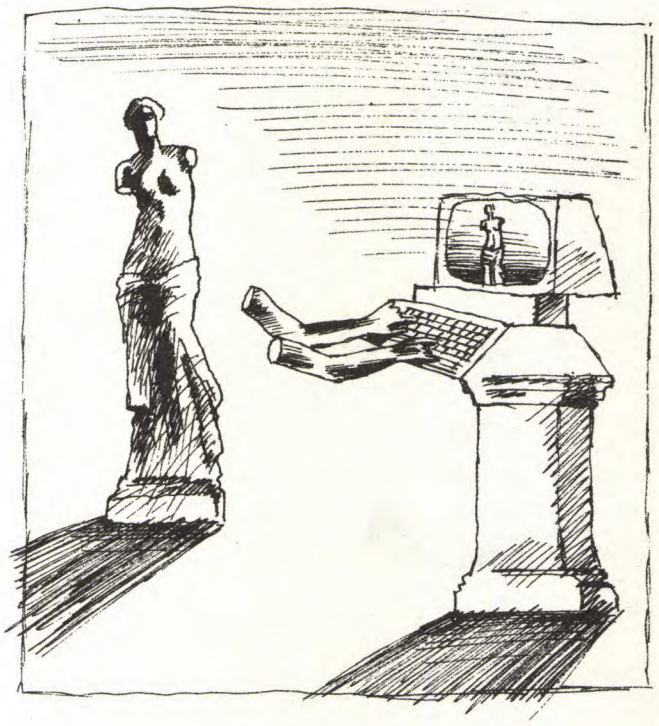
HEADLINE: ITC RONDA BOLD SUBHEAD: ITC BENGUIAT MEDIUM ITALIC TEXT/CREDIT: BOOK WITH BOLD CAPTION/BYLINE: BOOK ITALIC

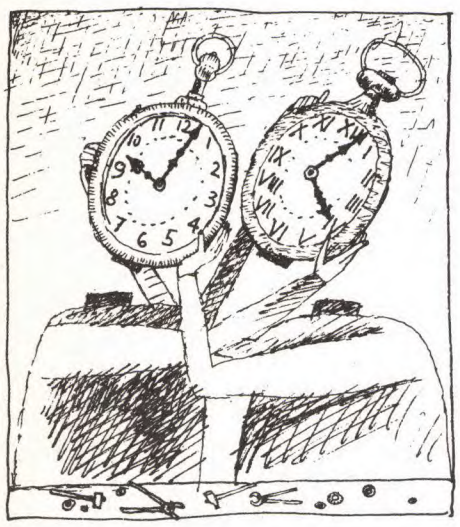
become fodder for his pen. And although Grebu may be a man without a homeland, he is not without roots in art and culture which are universal. He was overwhelmed by Saul Steinberg's work, and related passionately to painters like Bonnard, Matisse, Francis Bacon and the American artist, Alice Neel. The tenderness and harmony in his paintings—even the violent subjects—he attributes to his reverence for music, especially Bach. Also, the countries he has lived in have profoundly influenced his themes and techniques. Romanian folklore and music, with its refined primitivism, are wellsprings of ideas. The Israeli landscape with its muted colors influenced his palette, and the vulnerability of the State compounded his fund of violent metaphors. In Paris, and France in general, he enriched himself in philosophy and literature and refined his esthetic sensibilities. In New York he became intoxicated with its boiling energy.

Juggling all those influences with his personal passions and aversions has produced an art that is unique and totally paradoxical—it is brutal and also tender, tragic and comic, violent and benign. In spite of his personal disgust with the materialism, automation and dehumanization of modern civilization, there is a generous dose of humor in his work. One might attribute it to his intelligence, maturity, and his personal triumph over adversity. But Grebu himself sees his sense of humor as "a strange alliance between tragedy and comedy. It is a bittersweet paradox that says on the one hand: All is lost. On the other hand: All is fun. I feel in myself an appetite for happiness and gaiety, for love. **My bitterness does not begin to match the depth of my joie de vivre."** And it shows. *Marion Muller*

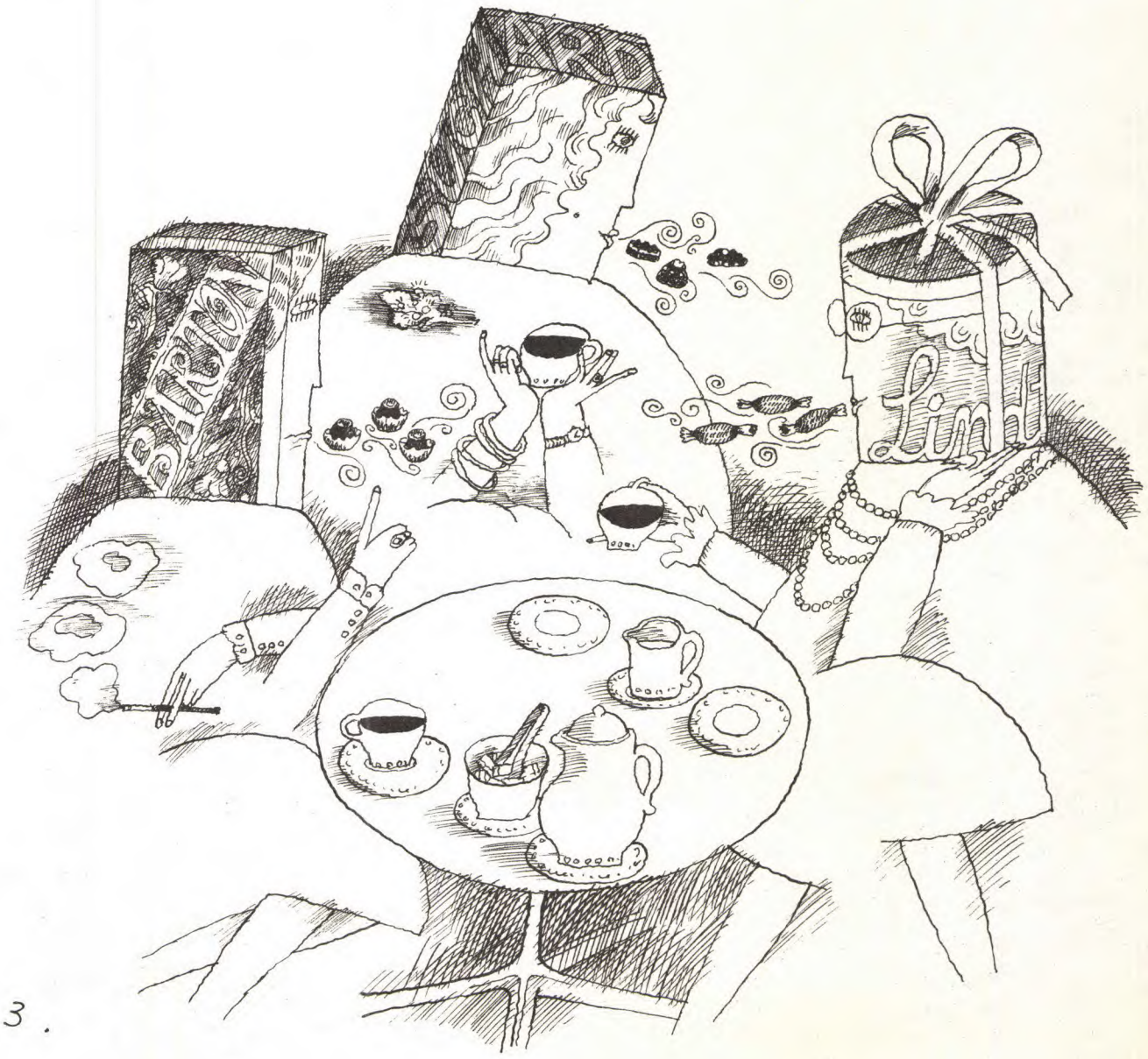
DEVIS GREBU: Through an Artist's Eye, published by Rizzoli, New York, with a text by Yvette Métral, contains 160 illustrations, 100 of which are in full color. The price is $37.50 plus tax.

The missing link.



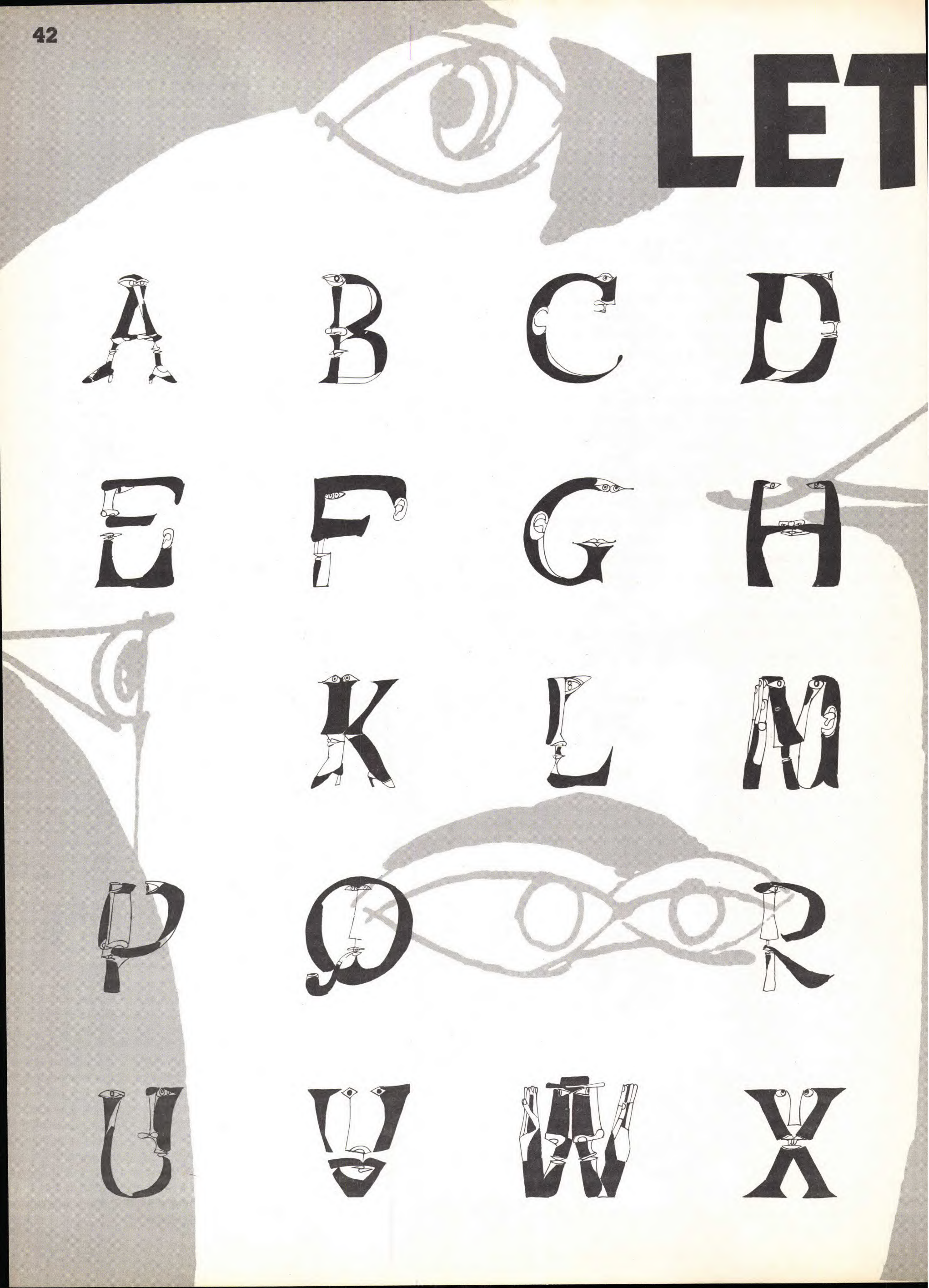


A matter of taste or mood.

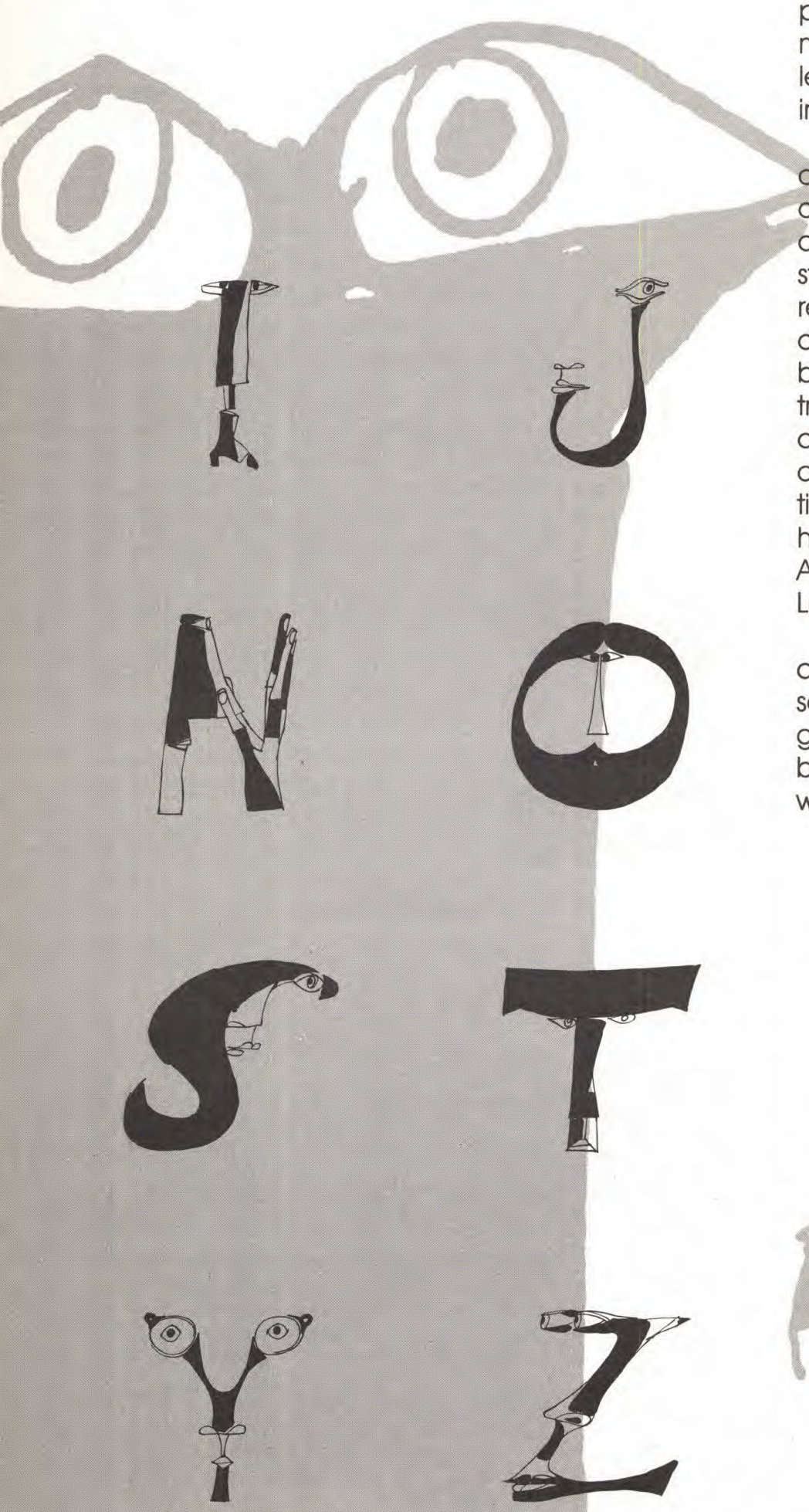


Rule of 3.

LET



TERHEADS



When it comes to fanciful alphabets, we thought there were no surprises left. We've seen acrobats, airplanes, insects, ice cream cones, buildings, birds, cats, mice, elves, pretzels, and even beer can tabs coaxed into letterforms. But now, here is an alphabet of letters turned into human forms—heads to be precise.

It's clear the artist has a taste for Picasso. But it's also obvious there's an original ingenious mind at work here, along with a sophisticated, experienced hand. No wonder. The artist is Kurt Wirth of Switzerland, whose career started back in the 1930s, and who remains one of the recognized first-rate talents in the international graphic arts community. Aside from designing and illustrating books, book jackets, posters and periodicals, Wirth has traveled widely through Europe and the Far East studying and painting. He has also taught and written texts on drawing and composition. A member of AGI (International Graphics Alliance) since 1951, he has exhibited his work in Berne, Zurich, Frankfurt, Hamburg, Milan, Amsterdam, London, Toronto, Montreal, New York and Los Angeles.

If the alphabet delights us with its surprises, it may also come as a surprise to Wirth to see it in print. He actually sent it to Aaron Burns (co-founder of U&lc) merely as a gesture of appreciation for all the "fabulous U&lcs" he has been receiving over the years. Well, we sowed and now we reap. *Marion Muller*

HEADLINE: ITC KABEL BOLD TEXT: ITC AVANT GARDE GOTHIC BOOK BYLINE: BOOK ITALIC

ALTERED PAGE

In my formative years, I was indoctrinated to obey an eleventh commandment: **Thou Shalt Not Mutilate Books!** Parents, teachers and librarians let it be known that to write in a book, tear, fold or dogear a page, flex or crack the binding, was an unforgivable sin. To this day, I have difficulty disposing of the most decrepit paperback editions.

Little did I know that a reverse esthetic was being extolled in another community—a school of artists who valued books, not so much for their own worth, but as a groundwork for a new form of visual-verbal expression. These artists pulled words out of pages, and set them down in such ways, they had to be *seen* as well as *heard*. Others evolved visual fantasies from words and pictures in books, rather than from bare canvas.

To open ourselves to such works and their pleasures, we must put aside the word "mutilate," substitute "alter" and enjoy the variety of means these artists/poets choose to transform a page. They draw attention to certain words and cancel out others. They cut, tear, crumple or perforate pages. They fragment, layer or create three-dimensional sculptural effects. They even sew and weave new elements into a page. All the manipulations are for the sake of creating a new, personal visual and verbal expression. Many of the artists create their own pages and books which they subject to such physical alterations.

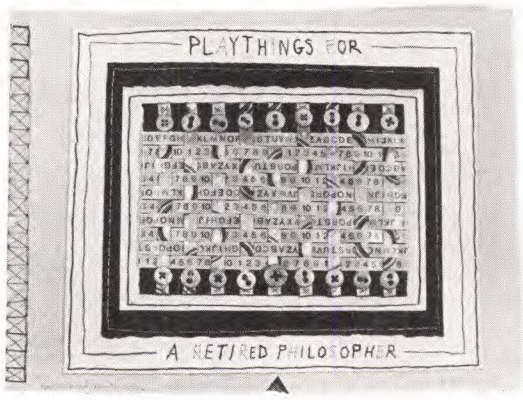
To be sure, this is not the kind of poetry you read aloud to an audience, nor the kind of art that decorates corporate conference rooms. They are works you hold in your lap, sit and commune with quietly, as if reading a letter or reminiscing through a photo album, and they invite frequent return visits.

If such art is not immediately accessible to a large audience, it has attracted a small group of avid collectors who make up in passion what they lack in numbers. Two enthusiastic patrons of visual-verbal artforms are Ruth and Marvin Sackner, whose Archive of Concrete and Visual Poetry in Miami Beach is the largest private collection of its kind in the world. A recent exhibition, drawn from their collection, was held at the Center for Book Arts in New York City. The artists/poets represented—71 in all—are from the United States, Italy, Great Britain, France, Germany, Czechoslovakia, Switzerland, Belgium, Russia, China and Brazil.

Our limited space permits us to reproduce only a few of the works from the exhibition. Needless to say, if the idea catches your fancy, we give you *carte blanche* to alter this page.

Marion Muller

A soft cover five-sided book printed on wallpaper.
Title: The Naked One Among the Clad.
Artist: Vasily Kamensky, Russian.



An eight-page softcover book with sewn buttons, alphabet and number tapes.
Title: Playthings for a Retired Philosopher.
Artist: Melanie Wygonik, American.

Decollage, untitled.
Artist: Franz Mon, German.

Hardcover book with mixed media.
Title: Book of Devotions.
Artist: Vittore Baroni, Italian.

HEADLINE: ITC AVANT GARDE GOTHIC OBLIQUE, VARIOUS ITC TYPEFACES TEXT: ITC USHERWOOD BOOK, BOOK ITALIC, BLACK CAPTIONS/BYLINE: ITC AVANT GARDE GOTHIC OBLIQUE

USA/USSR Calligraphia

Каллиграфия СССР/США

In the past fifteen years, calligraphy, the art of beautiful writing, has enjoyed a renaissance throughout the world. Exhibitions, books, classes and international gatherings of calligraphic artists have all contributed to the revival of this art form.

International Typeface Corporation and the Artists Union of the U.S.S.R. are organizing collections representing the best contemporary calligraphy in their respective countries.

The two collections will be combined to create Calligraphia U.S.A./U.S.S.R. This exhibition will premiere in Moscow in late 1990 and will then travel to Irkutsk, Kiev, Minsk and Tallinn before beginning a tour of the United States in late 1991.

WHO MAY ENTER

All artists who are citizens or permanent residents of the United States of America (and its territories) are invited to submit up to four examples of their calligraphic work for possible inclusion in Calligraphia U.S.A./U.S.S.R. Employees (and their families) of Esselte AB and its subsidiaries are not eligible to participate.

JURY

Alice Koeth, New York City, New York
Larry Brady, Los Alamitos, California
Rick Cusick, Shawnee, Kansas
Thomas Ingmire, San Francisco, California
Sheila Waters, Gaithersburg, Maryland

WHAT TO SEND

Calligraphy is defined as the art of the brush or pen stroke. Both experimental and commercial calligraphy are eligible. As this exhibition is to represent contemporary American calligraphy, all work must have been completed since January 1, 1975.

We will accept, but do not request original art, as no entries can be returned. Reproduction quality photographic prints or 35mm slides are acceptable; such entries should be photographed against a black background.

All entries must be able to withstand handling by exhibit personnel, jurors, and photographers.

WHERE TO SEND YOUR ENTRY

Calligraphia U.S.A./U.S.S.R.
ITC Center
2 Hammarskjold Plaza
New York, NY 10017

MAILING AND SHIPPING

Costs to be borne by entrant. Please use protective mailers to ensure that artwork does not arrive damaged. Airport and C.O.D. deliveries will not be accepted.

ENTRY FORM

Name of Entrant

Entrant's complete permanent mailing address

Telephone Number

Calligrapher

Size of original art

Medium (ink, gouache, gold leaf, etc.)

Surface (paper, vellum, wood, glass, etc.)

Writing Implement (pen, brush, quill, stick, etc.)

Art Director (if applicable)

Type of piece in which calligraphy appeared (magazine, invitation, etc., if applicable)

Title of piece (if applicable)

I agree to the terms described in this call for entries for Calligraphia U.S.A./U.S.S.R.

SIGNATURE

ATTACH AT THIS EDGE ONLY.

ARTIST RELEASES

Artwork submitted to this competition cannot be returned, although artists who wish to pick up their submissions at ITC will be able to do so after the judging has been completed. By submitting work, the artist agrees to the terms described in this call, and grants ITC permission to use the art for publications related to the exhibition including, but not limited to, exhibition catalogs, books, audio/visual presentations and exhibition publicity material. The artist will receive proper credit for any piece that is reproduced. It is the responsibility of the artist to secure reprint permission rights for any text that may be copyrighted.

Upon acceptance of an entry by the jury, the artist will be asked to submit the original art, which will be returned at the completion of the exhibition's tour in mid-1993. (For artwork created specifically for reproduction, a copy of the printed piece is acceptable.) While the exhibtion will be insured, neither ITC nor the Artists Union of the U.S.S.R. will be responsible for damage or repairs beyond that covered by the insurance. Insurance information will be provided to artists whose work is included in the exhibition; if they wish to personally take out additional insurance, they may do so.

ENTRY AND HANGING FEES

None.

DEADLINE FOR ENTRIES

All entries must be received by December 28, 1989.

ENTRY FORM

Please be sure all information is accurate, complete and legible, as it will be used for credit labels and other exhibition-related materials. Please attach a copy of the entry form to the back of each submission. *Affix only the bottom edge of the entry form, as it will be removed by ITC prior to the judging.*

LOGO BY ALICE KOETH

WHAT DO YOU GET W THE WORLD'S LARGEST ADOBE POSTSCRIP

The AgfaType Collection—

A complete line of type products for any application, any resolution, any POSTSCRIPT or QuickDraw™ printer—from AGFA Compugraphic, a Division of Agfa Corporation.

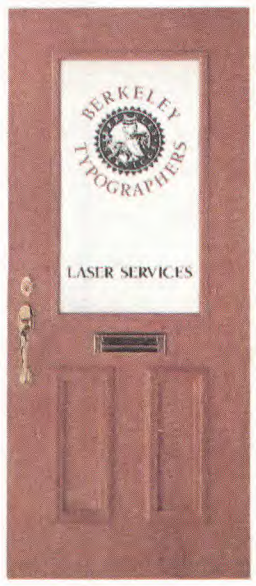
Professional™ Series: True Adobe POSTSCRIPT typefaces. Print them at any resolution from 300 dpi to 2400 dpi. For your Macintosh®, IBM® PC, PS/2™, or compatible. For the most demanding desktop applications.

Studio™ Series: User-defined POSTSCRIPT fonts for the Macintosh. Unique alternative typefaces. Authentic and precise letterforms. Character outline accessibility for customized headlines, logos, and special effects.

Desktop™ Series: Professional quality type. Complete with the only scalable font program that provides high-quality bitmap fonts required for Apple Computer's QuickDraw technology screen and page description language.

More choices. The AgfaType Collection is a notch above other POSTSCRIPT type libraries because it gives you the typefaces you want plus the performance characteristics suited to your publishing needs. Select from the AgfaType Professional Series, over 425 fonts licensed from Adobe Systems. The AgfaType Studio Series features over 150 unique typefaces designed to typographers' specifications. Mix both the Professional Series and Studio Series fonts in the same application. And look for Desktop Series fonts to give professional performance for your QuickDraw printer.

Professional results. AgfaType fonts are easy to use and instantly enhance the readability and credibility of your printed words. Or take advantage of AgfaType's capabilities. Demanding professionals, like Berkeley Typographers in Boston, use AgfaType for results that reflect their commitment to uncompromising quality. Output files created with AgfaType from any type house or service bureau POSTSCRIPT laser imagesetter. Be assured of full compatibility.



The AgfaType Collection—Adobe POSTSCRIPT technology combined with professional quality type. AgfaType is part of the growing family of POSTSCRIPT output devices and imaging products from AGFA Compugraphic. We offer a full line of high-performance laser imagesetters, plain-paper printers, and high-resolution scanners. AGFA Compugraphic has been a leading supplier of type, typesetting, and electronic publishing products for over 29 years.

For more about the AgfaType Collection or for the nearest authorized AGFA Compugraphic dealer, call **800-622-TYPE.**

AGFA and the Agfa Rhombus are registered trademarks of Agfa-Gevaert, AG. Compugraphic and CG are registered trademarks; and AgfaType, Professional, Studio, and Desktop are trademarks of Agfa Corporation. POSTSCRIPT is a registered trademark of Adobe Systems Incorporated. Macintosh is a registered trademark, and QuickDraw is a trademark of Apple Computer, Inc. IBM is a registered trademark, and PS/2 is a trademark of International Business Machines Corporation. Copyright © 1989 by Agfa Corporation. All rights reserved.

AGFA Agfa

AGFA COMPUGRAPHIC DIVISION

HEN YOU COMBINE TYPE RESOURCE WITH T® TECHNOLOGY?

In the September/October issue of *ITC Desktop*!

The '90s: A preview of things to come in hardware, software and the expanded capabilities of desktop publishing.
Slides: Projecting a powerful image.
Scanners: Why you need one and how to make the most of it.
Success: How a university uses desktop technology to cut costs and boost efficiency.

For Subscriptions or Advertising,
call **1 (800) 634-9325.**
In New York, call **(212) 371-0699.**

ITC Desktop

Each design shown was produced with LogoPower or Logo SuperPower. They were created for demonstration purposes only, and are not intended to represent the actual designs of any company.

Create Logos and Publication Graphics on Your Macintosh

You can design high-quality logos and publication graphics with amazing speed, quality and creativity with **LogoPower**. This innovative system has hundreds of design elements, in black and opaque white.

You import elements, change their shapes in an endless number of ways, and produce some of the most creative designs you can imagine. You can also add your own designs to this system.

Created with the direction of David E. Carter, internationally-known for corporate identity books and seminars, **LogoPower** has 6 discs (**Logo SuperPower** has 12) in EPS format.

If you design logos, LogoPower or Logo SuperPower will unleash creative abilities you never knew existed. In literally minutes, you'll generate a large number of designs for presentation. (Logo SuperPower also has 15 templates for presentation: signs, trucks, etc.)

If you create publications, this system will let you create your own unique graphics, and eliminate the "clip art" look.

You'll save hours on every job. You'll never again be stumped for a graphic approach.

LogoPower or Logo SuperPower will change the way you work!

Requirements: Macintosh +, SE or II. PageMaker, FreeHand or similar drawing or page program.

LogoPower (6 discs) more than 200 design elements.....**$249**

LogoSuperPower (12 discs) with over 400 elements, + 15 templates for corporate identity.....**$495**

Free color brochure available.

To order or for information
Decathlon Corporation
4100 Executive Park Dr. #16
Cincinnati, OH 45241
Visa/Master Card Accepted
(513) 421-1938

Macintosh is a registered trademark of Apple Computer, Inc. PageMaker and FreeHand are registered trademarks of Aldus Corporation. LogoPower and Logo SuperPower are trademarks of Decathlon Corporation.

The **Font** Company
12629 N. Tatum Blvd
Suite 210
Phoenix, AZ 85032
1-800-442-FONT

Available in complete weights and styles as Postscript fonts, EPS outlines, and IK-data.

Same day order processing and second-day air shipment included in price.

Call to order your catalog and price list. The purchase price of $9.95 is fully refundable with your first font order.

Hard to Find ITC® Typefaces??

ITC-American *Typewriter*®
ITC-American Typewriter Cond.®
ITC-Avant Garde Condensed®
ITC-Berkeley Oldstyle®
ITC-Century Condensed®
ITC-Cheltenham Cond.®
ITC-**Honda**™
ITC-Cushing®
ITC-Esprit®
ITC-Fenice®
ITC-*Flora*™
ITC-PIONEER™
ITC-Slimbach®
ITC-*Isadora*™
ITC-Tiepolo™
ITC-Jamille™
ITC-Mixage®
ITC-Veljovic®
ITC-Modern NO. 224®
...and more

Not At The Font Company!!

Registered Trademarks of The International Typeface Corporation

Meet The Art Institutes' Board of Advisors:

"We Believe in Career Education."

Louis Dorfsman

President, Lou Dorfsman Design, New York City.

Former VP and Creative Director CBS, Inc.; winner of 13 gold medals from The Art Directors Club of NY and American Institute of Graphic Arts; elected to NY Advertising Club Hall of Fame (1978).

"The Art Institutes are a wonderful opportunity for young people seeking a career in the applied arts. The broad spectrum of courses enables students to identify long-term career objectives."

Donna Schmid

Retailing Consultant, Seattle.

Leading professional in Fashion Merchandising; formerly Senior VP, General Merchandising Manager, THE BON MARCHE, heading large staff of divisional merchandising managers and buyers for forty-two department stores.

"The Art Institutes graduate people with excellent entry-level training in a variety of fields in the retail and wholesale industries. The instructors have outstanding backgrounds."

Wallace Jonason

Wallace Jonason Environmental Design, San Francisco.

Internationally noted designer; president of the American Society of Interior Designers (1980); lecturer, author, and consultant on interiors to Bank of America.

"Professional means service to mankind. Those planning to serve as designers need very special preparation - relevant, focused, and intensive; that is exactly the kind of experience The Art Institutes provide."

Robert H. Johnston, Ph.D.

Dean, College of Fine and Applied Arts, Rochester Institute of Technology, Rochester.

Prominent educator, writer, lecturer, artist, and archeologist.

"The faculty of The Art Institutes is comprised of working professionals who share their experience and expertise with their students. This pragmatic approach to learning can be a real plus to art school graduates entering a competitive career market."

Kenneth T. Lassiter

Director of Photographic Trade Relations, Eastman Kodak Co., Rochester.

Renowned educator and writer of many Kodak publications; serves on Board of the Photographic Arts and Sciences Foundation and The International Center for Photography.

"I have visited most of The Art Institutes and I'm impressed by the professional caliber of the photography programs."

John M. Culkin, Ed.D.

Director, Center for Understanding Media Inc., New York City.

Former Director of Media Studies at New School for Social Research; founding trustee of American Film Institute.

"I am very impressed by the professional quality of The Art Institutes. Their teachers are expert and innovative; their curriculum is thorough and timely; their job placement rate is tops."

Nancy Rice

Creative Director, Rice and Rice Advertising, Minneapolis.

Founding partner in award-winning agency Fallon McElligot Rice; in 1986 named "Art Director of the Year" by New York Art Directors Club.

"The Art Institutes are making a genuine effort to put students in touch with the real world by offering them access to living, breathing, revenue-producing professionals from their chosen field."

Robert S. Smith

Consulting Designer and Lecturer, New York City.

Award-winning art director and advertising authority; former vice president Ogilvy and Mather, New York City; former president of The Art Directors Club of New York.

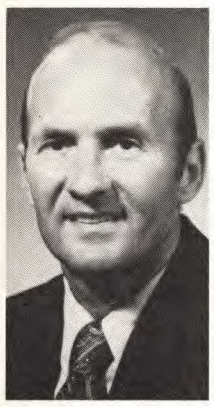
"Everyone I talk to at The Art Institutes, administrator and teacher alike, gives me the feeling that they love what they're doing and want nothing more than to do their utmost for the students and the school."

Edward A. Hamilton

Senior Vice President, Communications, The Design Schools, New York City.

Executive Director of The Art Institutes Board of Advisors; prominent former art director of Time-Life Books *and* LIFE International; *picture editor of* Look.

"It is satisfying to know that the Advisory Board members - all outstanding professionals in their fields - help guide and support the efforts and ideals of The Art Institutes. Their expertise inspires the faculty, students, and administrators."



Arch Unruh

Director of Creative Recruiting, Hallmark Cards Inc., Kansas City.

Responsible for recruiting professional creative talent, artists, designers, writers, editors, and photographers; visits scores of nation's art schools and universities, conducts hundreds of interviews and portfolio reviews each year.

"We have hired a number of talented graduates of The Art Institutes. Their work ethic and professionalism are generally excellent — a credit to the fine faculties."

Samuel H. Phifer

Consultant, Management Development, New York City.

Former Training Director Allied Stores Corp.; producer of numerous multimedia educational programs; lecturer and consultant to leading universities and American Management Association.

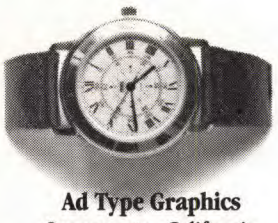
"The Art Institutes represent excellence in three key areas: the caliber of their students, the knowledge and experience of their faculties and the way in which they are operated. This is a winning combination."

The Art Institutes

Art Institute of Atlanta
Art Institute of Dallas
Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Philadelphia
Art Institute of Pittsburgh
Art Institute of Seattle
Colorado Institute of Art

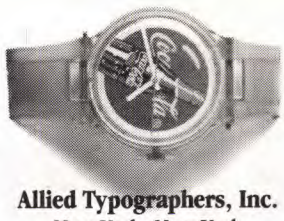
The members of The Board of Advisors of The Art Institutes provide a rich resource. Individually, their experience and accomplishments in creative and educational fields are outstanding. As an outside group of advisors, they provide the ongoing interest that helps to insure the quality standards of the schools. Their professional guidance is considered vital to the development of effective curricula for contemporary career education. The Advisory Board complements other important resources which give dimension to all the schools: prime locations, fine buildings, proven degree and diploma programs, and above all, a gifted faculty that really cares about the destiny of its students.

The educational mission of The Art Institutes is to prepare its students to meet the real needs of the job market. Aided by its Board of Advisors and embracing the principles of its NATTS accreditation, it is easy to understand why this prestigious group of schools has achieved the largest enrollment of commercial art and design students in the United States, and one of the highest percentages of employed graduates. If you are an employer seeking entry-level design talent, or a prospective student planning a career in design, call 1-800-245-6710, or write for information to Edward A. Hamilton, Design Director, The Art Institutes, 34 South Broadway, White Plains, NY 10601.



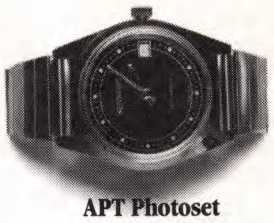
Ad Type Graphics
Sacramento, California
916-736-2222

Adcrafters Division of Black Dot Graphics
Chicago, Illinois
312-622-8940



Allied Typographers, Inc.
New York, New York
212-246-6940

Andrew's Graphics
Akron, Ohio
216-864-4192



APT Photoset Limited
London, England
01-701-0477

Arrow Typographers
Newark, New Jersey
201-622-0111

Chiles & Chiles
Dallas, Texas
214-690-4606

Composition Systems
Falls Church, Virginia
703-237-1700

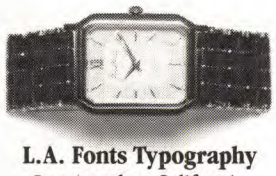
Continental Composition Company
Chicago, Illinois
312-987-1800

CPC Type and Graphics
Southborough, Massachusetts
508-480-0205

DG&F Typography, Inc.
Columbia, South Carolina
803-799-9140

Eastern Typesetting Co.
Hartford, Connecticut
203-528-9631

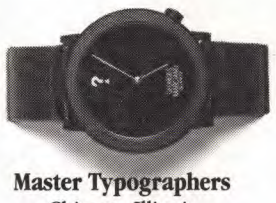
Quality isn't all we keep our eyes on.



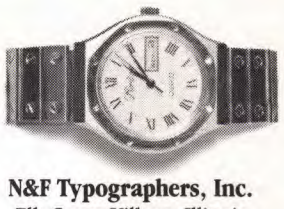
L.A. Fonts Typography
Los Angeles, California
213-204-2777

Litho Composition
Boston, Massachusetts
617-482-3236

Master Arts, Inc.
Chicago, Illinois
312-642-8939

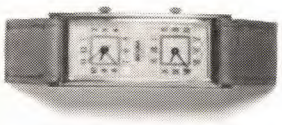


Master Typographers
Chicago, Illinois
312-661-1733



N&F Typographers, Inc.
Elk Grove Village, Illinois
312-364-0722

Newark Trade Typographers
Orange, New Jersey
201-674-3727

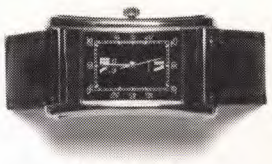


P. A. Altenhofen Typographers, Inc.
Milwaukee, Wisconsin
414-352-3590

RyderTypes, Inc.
Chicago, Illinois
312-467-7117

Shore Typographers
Chicago, Illinois
312-944-6650

Southwestern Typographics, Inc.
Dallas, Texas
214-748-0661



Spectrum Multilanguage Communications
New York, New York
212-391-3940

Stamford Typesetting
Stamford, Connecticut
203-838-1000
203-327-1441

The Mono Typesetting Company
Bloomfield, Connecticut
203-242-3006

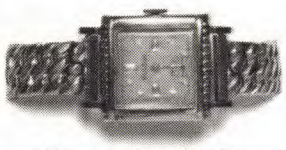
Texas Photocomp
Abilene, Texas
915-678-6725

The Typesetting Room
Costa Mesa, California
714-549-3902

The Typesetting Shop
Oakland, California
415-654-5404
415-256-6300

The Type Gallery
Seattle, Washington
206-285-6333

The Typesmiths, Inc.
Chicago, Illinois
312-787-8200



Typeworks of Dallas
Dallas, Texas
214-871-7006

Type House + Duragraph
Minneapolis, Minn
612-588-7511

Typex Graphics
Vancouver, British Columbia
604-688-6285

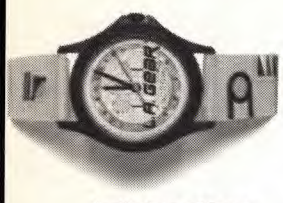
Typographic Service
Los Angeles, California
213-749-8383

Typography Plus
Dallas, Texas
214-630-2800

TYPE TWO/Typotronics, Inc. & National Typographers
St. Louis, Missouri
314-647-8880

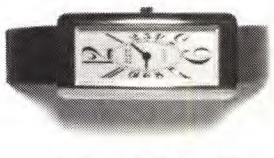
T Y P O G R A P H E R S I N T E R N

In the real world typography is measured by the minute. By people who pay as much attention to deadlines and they do to hairlines. TIA attracts the perfectionists in the industry who realize the importance of focusing their technology, services and talents around your priorities and concerns. At TIA our sole purpose is to share the experience and knowledge we've gained from our more than 500 member shops worldwide. Which is why



Artintype Metro
New York, New York
212-532-4000

Caractéra Inc.
Montreal, Quebec
514-875-7650
Quebec, Quebec
418-687-4434

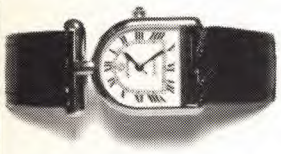


Centennial Graphics
Lancaster, Pennsylvania
717-397-8863

Central Graphics
San Diego, California
619-234-6633

Central Typesetting Company
Detroit, Michigan
313-961-7171

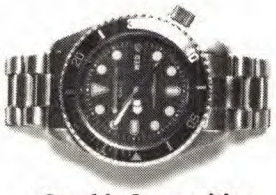
Characters Typographic Services
New York, New York
212-947-0900



Elizabeth Typesetting
Kenilworth, New Jersey
201-851-0100

Gorman's Typesetting
Peoria, Illinois
309-691-9087

Granite Graphics
New York, New York
212-772-0364
Rutherford, New Jersey
201-438-7398



Graphic Composition
Menasha, Wisconsin
414-739-3152

GraphPro
Portsmouth, N. H.
603-436-3868

Great Faces, Inc.
Minneapolis, Minnesota
612-339-2933

Harlowe Typography, Inc.
Brentwood, Maryland
301-277-8311

Huntington Graphic Service, Inc.
Oak Park, Michigan
313-548-9285

Infinity Type Studio
Okemos, Michigan
517-349-4635

John C. Meyer & Son
Philadelphia, Pennsylvania
215-627-4320

JT&A Typographic Communication
Los Angeles, California
213-464-1720

KC Composition
Chicago Illinois
312-925-5800

Nova Graphic Services, Inc.
Long Beach, California
213-426-4646

Olson Typographic
Brewster, New York
914-279-7586

Omnicomp
San Francisco, California
415-398-3377
Palo Alto, California
415-326-5960

O'Sullivan Typographers, Inc.
New York, New York
212-925-5443

Pacesetters Graphic Typography, Inc.
Dallas, Texas
214-235-2222

Porter Graphics, Inc.
Santa Ana, California
714-558-1947

Supertype
Los Angeles, CA
213-388-9573

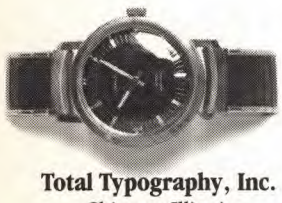
Terrific Graphics
San Francisco, California
415-982-2896

The Alphabet Shop
Atlanta, Georgia
404-320-1090

The Broad Street Type Company
Athens, Georgia
404-548-7567

The Composing Room
St. Louis, Missouri
314-773-2400

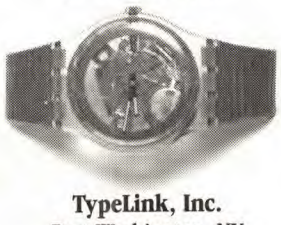
The Firm of Christopher Wren
Costa Mesa, California
714-540-0801



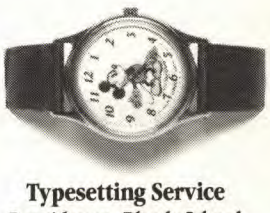
Total Typography, Inc.
Chicago, Illinois
312-489-4313

Typeco, Inc.
Des Moines, IA
515-282-8973

TypeLink
San Diego, California
619-299-8411



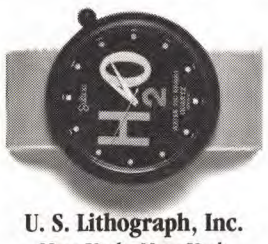
TypeLink, Inc.
Port Washington, NY
516-944-7022



Typesetting Service
Providence, Rhode Island
401-421-2264

Typesetting Service, Incorporated
Cleveland, Ohio
216-241-2647

Ull-tra Typographers Incorporated
Chicago, Illinois
312-440-0893



U. S. Lithograph, Inc.
New York, New York
212-673-3210

Williams Graphic Service, Inc.
Wakefield, Mass
617-246-1310

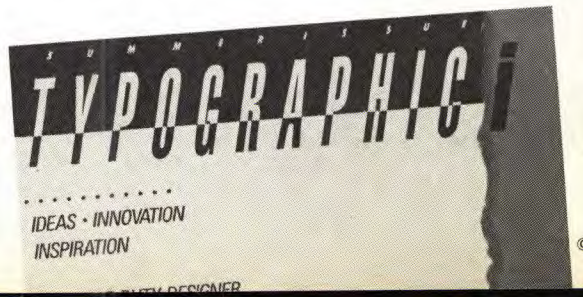
Wrightson Typographics Inc.
Miami, Florida
305-576-2820

Wrightson Typographers
Watertown, Massachusetts
617-926-9600

Z Typography
Palo Alto, California
415-327-8671

ATIONAL ASSOCIATION

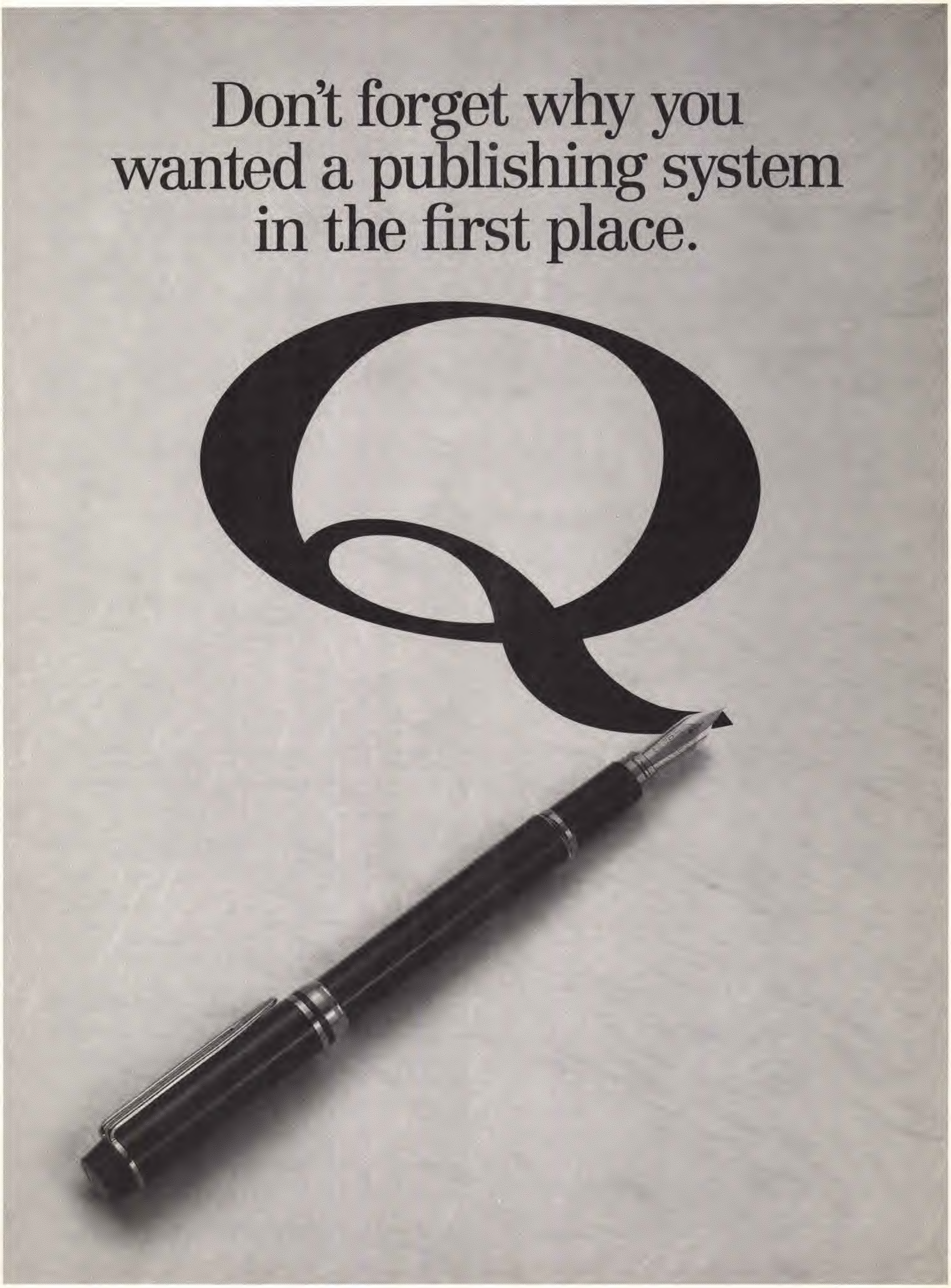
our members offer a level of typographic sophistication, understanding and commitment you don't find elsewhere. So if it's time for a change, call a TIA member shop near you today — where the watchword is excellence.



FREE SUBSCRIPTION

Get a whole year of TIA's magazine of creative typography when you call and mention this ad.

© 1989 Typographers International Association


Don't forget why you
wanted a publishing system
in the first place.

In this age of technology, you might think that newer would be better.

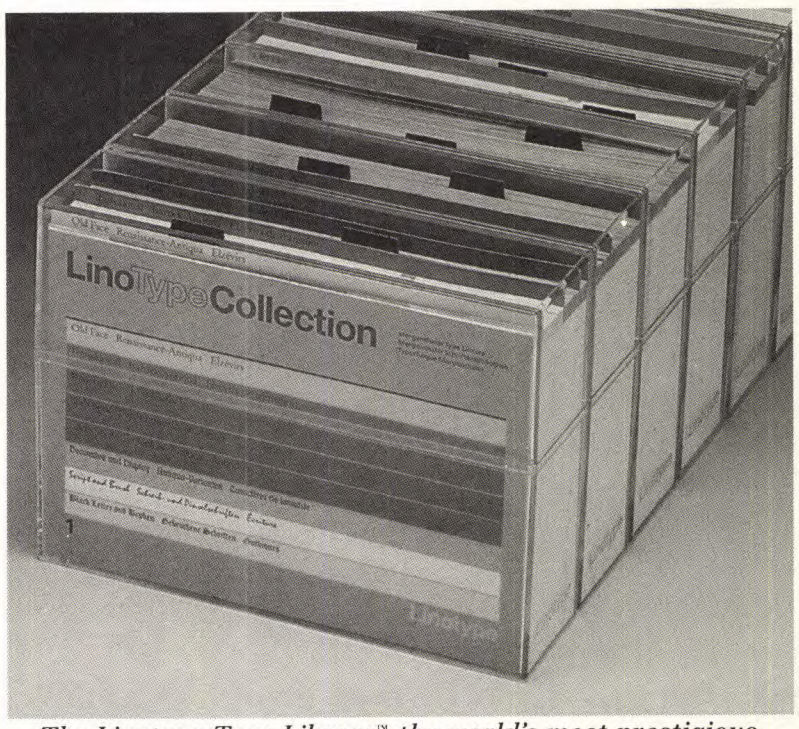
It often is. After all, you may be planning to spend thousands of dollars on the newest, most effective publishing tools modern technology has to offer.

But when it comes to typefaces, the opposite is often true. Because the principles of art, design and reader comprehension that go into creating outstanding typefaces haven't changed all that much since Gutenberg.

What *has* changed is the technology used to reproduce those faces. And that's one area no one understands better than Linotype, the world's leading manufacturer and distributor of typefaces.

Since 1886, we've been setting the standards for type design (and type reproduction, with systems like our Linotronic® laser imagesetters).

Now, we're using our expertise to create true PostScript® versions of the type designs from our world-renowned collection.



The Linotype Type Library™, the world's most prestigious, contains more than 2,000 outstanding type designs, including the original Helvetica,® Optima,® Palatino® and Univers.®

We've already produced more than 300 PostScript typefaces. And we're adding more every day.

If you've been led to believe that all PostScript typefaces are the same, or been tempted by the companies selling inexpensive versions, just remember: No matter how good your publishing system, or how good your design, your final product can only be as good as the type you put into it.

For more information, call Linotype toll-free 1-800-426-7705. In Canada call 416-890-1809.

Linotype

Helvetica, Linotype, Linotronic, Optima, Palatino, The Linotype Type Library and Univers are trademarks of Linotype AG and/or its subsidiaries. PostScript is a registered trademark of Adobe Systems Incorporated.

SEYBOLD

Computer Publishing

Conference + Exposition

September 20 - 23, 1989
Moscone Center, San Francisco

The worldwide "Event of the Year" for publishers.

Seybold is the largest and most important conference and trade show for desktop publishing, professional publishing and electronic prepress publishing technologies.

The Conference — September 20, 21 & 22. The premier forum for discussing the future course of the publishing application.

The Exposition — September 21, 22 & 23. The largest exhibition of electronic publishing systems ever held in the U. S. The show will feature 250 exhibitors, 200,000 square feet of floor space and dozens of new product introductions.

Whether you attend the Conference or just the Exposition, the 1989 Seybold event is a must for anyone with a serious interest in the use of computer technologies for publishing

Get your copy of the event brochure with this coupon.

Name _____

Title: _____

Company: _____

Address: _____

_____

_____

_____

Phone: _____

What do you publish?
(Circle as many as applicable)

A Magazine
B Newspaper
C Newsletter
D Briefs
E Manuals
F Proposals
G Reports
H Books
I Catalogs
J Ads
K Forms
L Other

Your industry status?
(Circle one letter only)

A User
B Consultant
C Press
D Vendor
E Reseller
F Other

SEYBOLD

Seybold Seminars PO Box 578, Malibu, CA 90265 USA (213) 457-5850 FAX: (213) 457-4704

The remarkable Pos One® 320

NOTE: This is an amazing daylight camera at an amazingly low price—and it's backed by a no-nonsense warranty. So you can order one by mail, phone or in person with 100% assurance that you're getting a tremendous value. Read on to find out more.

$3995*

1. Yes. Only $3995. (Lease for as little as $135 per month.*) For a genuine VGC Pos One® stat camera system that has been ***completely remanufactured at the VGC factory to look and operate like brand new.*** All wearable parts have been replaced. And every machine receives the same factory realignment, quality control and inspections as brand new equipment.

2. Make no mistake. This is a full size (12″ x 18″) daylight-operating camera that needs no darkroom or plumbing. It will deliver quality pos and neg prints, line shots, screened halftones, film negs and positives, 200%-50% enlargements/reductions, line conversions and more. In one step. In just minutes.

3. The complete Pos One 320 system includes automatic focus, built-in rapid access automatic processor/dryer and halogen lighting. It comes with an ironclad warranty—90 days on parts (except glass and lamps) and 30 days on service. Extended warranties on service by VGC technicians nationwide are also available.

4. So if you need an extra camera, a daylight camera, a replacement camera, or a back-up camera—and were thinking of buying the darkroom kind—think again. At this fabulous price you deserve the convenience of a quality Pos One daylight model.

5. Yes, you can order by mail. Yes, you can order by phone. Yes, you can order in person. And yes, you can order ***right now*** to positively hold this amazingly low price (price good while present supply lasts).

Order toll-free

1-800-327-1813

(9:00 a.m.-6:00 p.m. Eastern Time)
Fax (305) 726-0630

VGCCORP.
5701 N.W. 94th Ave., Tamarac, FL 33321

☐ Yes. I want to order a remanufactured VGC Pos One 320. Please have a representative call to take my order.
☐ Please send more information.
☐ I am interested in leasing.

NAME _____

TITLE _____

ORGANIZATION _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

U&lc7/89

*Plus shipping, handling and installation. All machines subject to availability. Price subject to change without notice.

MONOTYPE LIBRARY OF POSTSCRIPT® LANGUAGE TYPEFACES

Monotype®

YOU'LL FIND SOME VERY FAMOUS CHARACTERS IN POSTSCRIPT®

Bembo
Bembo Italic
Bembo Semi Bold
Bembo Semi Bold Italic
Bembo Bold
Bembo Bold Italic
Bembo Extra Bold
Bembo Extra Bold Italic

The world of type is full of familiar faces. And behind some of the most famous faces you'll find an equally celebrated name. Monotype – the creators of more well-known characters than almost any other typeface foundry you might care to mention.

In fact, the Monotype Typeface Library is probably one of the most renowned in the world. For over ninety years our type designers and specialists have set the very highest standards in typeface quality.

Now the results of Monotype's expertise are available for use with PostScript language printers. In all, more than two hundred of our most popular and exclusive faces including Gill Sans, Plantin, Rockwell, Times New Roman and Bembo.

So wherever you find printers and typesetters that support the PostScript language, you're certain to encounter some famous characters from the Monotype Typeface Library.

For further information contact:
Monotype Typography, Honeycrock Lane, Salfords, Redhill, Surrey RH1 5JP, England.

Monotype Typography Inc. Suite 504, 53 West Jackson Boulevard, Chicago, Illinois 60604, USA.

MONOTYPE BEMBO

First cut by Monotype in 1929, Bembo is based on the roman used by Aldus Manutius in the dialogue 'De Aetna' by Cardinal Pietro Bembo, Venice 1495. The italic derived from the chancery cursive writing of Tagliente, c.1524, was made standard for the font.

Bembo owes its legibility in all sizes to the well proportioned letterforms and clear unfussy detail. It has been carefully redrawn to capture the spirit of the original. The result is a typeface of timeless usefulness and beauty.

Monotype is a registered trademark of The Monotype Corporation plc. PostScript is the registered trademark of Adobe Systems Inc. Gill Sans, Bembo, Plantin, Rockwell, and Times New Roman are trademarks of The Monotype Corporation plc regd. US and TM Off. and in certain other countries.

Catch the fever!

AMSTERDAM 31-20-97-77-91
ATLANTA 404-320-3000
AUCKLAND 64-9 419-1308
BALTIMORE 301-687-1222
BARBADOS 809-426-5110
BERLIN 49-30 262-5017
BIELEFELD 49-521 17-89-90
BOSTON 617-742-4866
BREMEN 49-421 34-10-67
BRUSSELS 32-2 53-90-340
CHATTANOOGA 615-265-0303
CHICAGO 312-467-7117
CINCINNATI 513-381-8976
CLEVELAND 216-621-5388
COLUMBUS 614-475-0242
COPENHAGEN 45-1 116-320
DAYTON 513-223-6241
DENVER 303-832-8320
DETROIT 313-352-7330
EDINBURGH 44-31 22-51-030
FRANKFURT
TypoBach 49-69 72-46-26
CTS Identicolor 49-69 76-81-291
FREIBURG 49-711 61-08-55
GREENVILLE, SC 803-232-2486
HAMBURG
Identicolor 49-40 23-41-41
CTS Identicolor 49-69 76-81-291
HANNOVER 49-511 28-16-76
HELSINKI 35-8 65-11-99
HONG KONG 852-5 455-008
HOUSTON 713-861-2290
INDIANAPOLIS 317-634-1234
KANSAS CITY 913-677-1333
KNOXVILLE 615-522-0455
KUALA LUMPUR 65 336-2333
LITTLE ROCK 501-375-5395
LONDON 44-1 637-4571
LOS ANGELES 213-933-7371
LOUISVILLE 502-451-0341
MALMO 46-40 112-650
MELBOURNE 61-3 690-6788
MEMPHIS 901-458-4584
MILWAUKEE 414-352-3590
MINNEAPOLIS 612-338-7171
MONTREAL 514-861-7231
MUNICH
Studio fur Typographie 49-89 55-81-61
TypoBach 49-89 55-49-77
NASHVILLE 615-383-8261
NEW ORLEANS 504-866-8816
NEW YORK
Ad Agencies 212-687-0590
CT&P Color 212-675-7500
Pinwheel 212-684-5140
Potomac 212-924-4880
Speed Graphics 212-682-6520
NUREMBURG 49-11 36-616
ORLANDO 305-843-5888
OSLO 47-2 36-39-30
PARIS 33-1 4337-8000
PHILADELPHIA
Armstrong 215-592-7474
Color Comp 215-572-7725
StalloneType 215-568-6310
PHOENIX 602-242-6500
PITTSBURGH 412-391-3778
PORTLAND, OR 503-226-3943
RALEIGH 919-832-7568
ROCHESTER 716-377-0483
SALT LAKE CITY 801-328-8683
SAN DIEGO 619-234-6633
SAN FRANCISCO 415-781-0463
SANTA ANA 714-541-3341
SCARSDALE, NY 914-472-6640
SEATTLE 206-285-6333
SINGAPORE 65 336-2333
SPRINGFIELD, MO 417-866-2502
ST. JOSEPH, MI 616-983-7704
ST. LOUIS 314-773-2400
STOCKHOLM 46-8 10-98-16
STUTTGART 49-711 61-08-55
SYDNEY 62-2 964-3777
TAMPA 813-251-0502
TOLEDO 419-241-7195
TORONTO 416-593-7272
VOLKLINGEN 49-68 98-88-81
WASHINGTON, DC 202-293-2214
WICHITA 316-267-5001
WIESBADEN 49-6121 52-40-94
ZURICH 41-4 561-6500

It's new!

It's hot!

It's Identicolor, Generation Two, and it's starring in more than 75 cities, worldwide, with a new and innovative cast of thousands!

It's simply the biggest thing to hit the proofing scene since we made our debut in 1965.

So, if you'd like to catch that fever (and lightning in a bottle at the same time), the way has now been cleared. New licensing arrangements have been made available that make it easy for anyone to start up an Identicolor shop anywhere in the civilized world.

So why not say goodbye to those "over-the-counter" proofing systems that used to be the only game in town. With the new Identicolor you'll be positioned to offer your customers state-of-the-art proofing services right where you are.

Just think: no more botched jobs, no more missed deadlines, no more aggravation. When we finish training your people, they'll know the color-proofing game inside out. And you'll have the comfort of knowing your customers' color needs are being satisfied by the most reliable system available today.

Don't wait. Call now and we'll send you a free introductory kit that fully details how to become a part of our fast-growing Identicolor team.

Then watch how fast you'll catch our fever!

identicolor®

All The Proof You Need®

Identicolor International, Inc. • 720 White Plains Road, Scarsdale, New York 10583 • 914-472-6640
Call Toll-Free 1-800-346-8815 • Telefax 914-472-0954

BERTHOLD TYPES

Berthold:
High Fidelity in
Typographic
Communications

In a recent ad, we mentioned that these days we see ourselves more as a software house than an equipment manufacturer.

While this argument entails a little licence on our part, for we still design and manufacture a number of our own products, we are quite happy to admit that many basic items in our product line are bought in from outside suppliers.

Then the equipment is modified with additional or replacement hardware, and fitted with (or prepared for) the hero of this ad, Berthold software.

Take our M-Series Workstations, for example. Using Sun Microsystems terminals as a platform, we supply the modified units with up to seven different software packages, all according to the sort of work that is likely to be produced.

AND NOW A WORD FROM OUR SPONSORS...

For the record, our equipment is immensely flexible; it applies state-of-the-art technology yet is specifically designed to provide exceptionally high fidelity typographic and graphic images as the final product.

Our typefaces are legendary, and we are without doubt leading the field in professional electronic composition.

And with all that neatly out of the way, we can get on with the software; telling you exactly *what* can be done with our systems.

A subject, we are sure, that your eyeballs are just itching to explore.

IN THE BEGINNING THERE WAS... PROFIPAGE

The main operational software for our workstations is "ProfiPage." (Don't ask where the name came from, just applaud its originality...)

Although it originated as far back as 1967 as the operating system for our diatronic machines, ProfiPage has undergone continuous development for each subsequent equipment generation.

But throughout all this, the operating logic – the underlying typographic techniques – have stayed in place, simply being expanded to take account of the increasing flexibility and dramatic increases in speed and sophistication that the electronic technology has allowed us to implement over the years.

ProfiPage enables an operator to produce any style or type of setting that is required, but also serves as a gateway to other, more specialized programs.

Tasks such as type size calculation (to the nearest hundredth of a millimeter cap height), automatic programming of inferior and superior figures, manual kerning, automatic paragraph indentation – visually if you like, recalculation of text to new parameters, management of auxiliary memories and input and output operations, job and typographic data storage and recall are all part of the program.

EVERY WHICH WAY...

ProfiPage enables typesetting to be produced in various ways: by using specific positional area coordinates – with each component element being placed exactly where designated by the operator – or in a formatted column style which is ideal for multiple-page documents, such as reports, brochures, books and so on.

In the Berthold Workstation environment, ProfiPage allows complete flexibility of positioning of graphic and typographic elements in the electronic composition context.

So if you want something slanted, sloped, upside down, back to front, you've got it.

There are five major support programs that work with ProfiPage: Aesthetik 2, Ruling, Contour, Exception Hyphenation and TexConnection.

All are remarkable for their ease of use and flexibility. And more important, they turn a setting system that is already highly flexible and sophisticated into an absolute winner.

AESTHETIKS: IN THE EYE OF THE BEHOLDER

We hate to sound like we're forever blowing our trumpet, but there again we're paying for this ad, so we do have the right.

Taking off our "modest" hat, we reckon that our most outstanding software achievement is the Aesthetik 2 program: it not only increases productivity, but simultaneously improves typographic quality.

There are very few products that can honestly claim to fit that description.

But before you admit to being impressed, you'll want to know how it works.

Groups of similarly-shaped characters are placed within a definable 16x16 matrix (which includes the word space), so that complete groups are kerned together.

By also providing a priority category which can take up to 128 additional pairs – which also override matrix pairs – users are able to both reduce wasteful matrix usage and eliminate matrix-derived "nasties" (see sidebar).

Another function of the program allows as many as 77 characters to be specially positioned against the right and left margins.

This enables characters such as W, T, Y to be visually – rather than mechanically – aligned, and punctuation to be visually (and automatically) "hung."

And these adjustments work for indents and within tables and forms, too.

More good news: as all our kerning is defined in relative units, kerning and adjustments are effective regardless of the size of type being set.

With our typefaces unitized on a basis of 192 units, Aesthetik 2 grants unmatchable flexibility.

Matrix Nasties

Let's suppose that a left-hand character group contains r, v, w and y (due to their common shape on the right of the characters) and a right-hand group contains e, o, q, and s (because they have a round shape at the top left). These two groups happen to be kerned by six units.

All the combinations – re, ve, we, ye, ro, vo and so on, set perfectly, with the exception of rs, which sets too tightly.

If "rs" is entered as an over-ride pair with a kern of three units, this value will take precedence over the six-unit matrix value, without affecting all the other "r" combinations.

Also, characters which infrequently require kerning – such as g or numerals – may be entered as overrides to avoid cluttering the matrix.

For instance, "gg" nearly always requires a slight positive kern, while "74" frequently needs adjustment – more or less alone among numerals. In the matrix, inclusion of each of these combinations would use up 31 potential positions, but as over-rides they take up just two positions.

IBM is a registered trademark, and PS/2 is a trademark of IBM Inc. Framework III is a trademark of Ashton-Tate Corporation.

e E k K y Y

å Å ø Ø – —

Productivity is improved simply by vastly reducing – often completely eliminating – the need for manual spacing adjustments.

Berthold Rules

In common with other digital devices, our systems will produce rules in any weight you need. Horizontal and vertical. With perfect corner joins.

The difference is that we've had this sort of ruling capability for twenty years now, so long ago we developed ruling software. The most complex of rule forms may be input and processed with outstanding simplicity.

The program works on a plain logic basis: the number of rules, the rule weight, the distance between them, and either the overall length or the start and finish positions are entered: that's just about it, in principle.

For us to suggest that it's always so easy is a teensie bit misleading. Simple jobs are simple. But a really complex rule-form would have Einstein frothing at the mouth. With the ruling program he'd just froth *less*.

Round the Houses

Contour is self-explanatory. It enables you to program a shape, using numerical co-ordinates, and then contours the type into or around the shape. Simple? You bet it is!

But as with most graphic tasks, and also interior decoration and agriculture, the most important work is in the preparation.

Hy-phen-ation

Like most other algorithm-based word-break programs, our built-in hyphenation routine is pretty good but by no means perfect. Throw it a product name, a place name, a proper name, and you can end up with abominatio-ns.

However, a little housekeeping with the exception dictionary and you can eliminate the hatefuls, by either forcing breaks in the correct place or disallowing them entirely – product names, for instance.

And our operating system thoughtfully allows you to keep multiple exception dictionaries.

So you might have a dictionary for legal work, another for financial settings, one for pharmaceutical work, and so on, all tailored to your exact needs.

Housewife's Choice

One of the most important – but unsung – aspects of maintaining a typographic system is keeping track of jobs, typefaces and other data.

ProfiPage, bless its heart, takes care of this too. These days we rely on the most advanced storage media: long gone are the days of floppy discs. We use fixed discs for current storage, as well as high-speed tape streaming for back-up and long-term storage. And we're ready for WORM.

Jobs, typefaces, typeface widths, images, logotypes, programs and typographic data are searched by number, by name, by date and time – whichever or whatever you decide you prefer.

And as all Workstations can always instantly access all storage devices on the network, you have total flexibility. (That word again.)

Last, but Hardly Least

TexConnection concludes our "basic" programs, although you will by now realise that they are anything but *basic*.

Unlike the other four, TexConnection is an "option" – a polite way of saying that we charge you a little extra for this one. And it resides on a personal computer, not a Berthold terminal or workstation.

Its function is to convert data from 'foreign' systems into a form that our terminals can process, thus avoiding re-keyboarding.

While converting, it also can be set up to make logical changes to the data: like replacing the word-processor's ambidextrous quotation mark into a proper typographical open or closing quote or apostrophe, as required. And so on.

Once converted, TexConnection will then transfer the data directly to the Berthold system.

But does it really work, you ask. Like a dream. If it didn't, you wouldn't be reading this, for this copy was input on an IBM® PS/2™ 60, using Framework III.™

End of Part One

We mentioned in passing that there are additional software packages for our Workstations. Each offers a wealth of facilities, but this is hardly the time or place to go into them, other than to offer a brief description.

So we've put them in the sidebar, which affords us yet another opportunity to play with the contour program (we've been trying really hard not to mention our wobbly gutters).

It may well be that this little lot has boggled your mind.

So next time we'll deal with the other end – and blow your socks off.

Of course in the interim you could always call your local Berthold people and ask for the Books of Words (not forgetting the Books of Typefaces).

Better still, find out from your friendly local type supplier whether they work with Berthold yet.

CleanDraw:
for creating line images using geometric or pixel tools.

BasicImage:
assembles images in position on the page and controls the various output characteristics.

LogoType:
converts an image into a logo, to Berthold typeface quality standards, capable of being recalled on demand.

Lexica:
a new exceptionally advanced hyphenation program, in versions for American English, English English and German German, so far.

Headliner:
what it says, but with more bells and whistles than you – or a darkroom-full of headliner and modification camera operators – could shake a stick at.

MultiPage:
a clever little number that enables standard document parameters to be used any number of times in a job: and change one, change them all. Or not, as you prefer.

Set in the Berthold-Exklusiv Gerstner Original type family, designed by Karl Gerstner in 1987.

j J

2 ;

ö Ö

^ ^

Berthold

WEST GERMANY:

BERLIN:

H. Berthold AG
1-4 Teltowkanalstrasse
1000 Berlin 46, Germany
Telephone: (030) 77 95-1
Telex: 1 84 271 · *Fax*: (030) 77 95 306

UNITED KINGDOM:

LONDON:

Berthold Typographic
Communications Limited
Parkway House, Sheen Lane
London SW14 8LS, UK
Telephone: 01-392 1155
Telex: 9419890 · *Fax*: 01-878 6516

USA:

LOS ANGELES:

Berthold Corporation
6035 Bristol Parkway
Culver City, California 90230, USA
Telephone: (213) 670-9606
Fax: (213) 670-9546

CANADA:

TORONTO:

Berthold Incorporated
60 McPherson Street, Markham
Ontario, Canada L3R 3V6
Telephone: (416) 475-8570
Telex: 06-986809 · *Fax*: (416) 475-0739

YOU'RE HOLDING OUR SALES BROCHURE

This issue of U&lc, like every one since the first in 1973, was printed by us—Lincoln Graphics.

Every page tells you why we continually win awards for printing excellence from organizations such as PIMNY, AIGA, and PIA.

And if we print this well on newsprint, imagine what we can do on top quality paper.

Whatever your printing needs—publications, catalogs, brochures, inserts—we provide total service. From concept, through production, to mailing.

When you've finished reading our sales brochure, call us at 516-293-7600.

Lincoln Graphics inc.

Lincoln Graphics, Inc.
1670 Old Country Road
Plainview, New York 11803

...and join over 150,000 satisfied Daige customers who cut their paste-up time and cost.

Speedcotes are the fastest, easiest and cleanest way to complete your paste-ups. That's why for over 22 years, more professionals have owned a Speedcote than any other wax coater.

SPEEDCOTES THINK FOR THEMSELVES

Speedcotes are designed to take the guesswork out of your paste-up work. They warm up, control wax coating, maintain the precise temperature, and adjust for stock thickness – automatically. You have no dials to turn or adjustments to make. Speedcotes let you spend all you time fine tuning your paste-ups, without wasting time fine tuning your wax coater.

SMOOTH EVEN COATING EVERY TIME

Speedcote's precision coating roller applies a smooth micro thin coating to the entire paste-up surface. To every dot and comma. Without hills, stripes or bumps. Just the right amount of wax for easy repositioning plus the tightest adhesion possible after burnishing.

QUALITY ONLY DAIGE PROVIDES

Speedcotes perform better because we build them better. Right here in the USA. Every component is custom made. Every Speedcote is hand assembled. Every Speedcote is tested and retested. That's why after you buy one, you'll probably never have to take advantage of our 2-year warranty on both parts and labor.

GET THE WHOLE STORY – FREE

If you want to know more, we're more than willing to help. Call us **TOLL FREE (800) 645-3323** and we'll send you the whole scoop on our Speedcote, plus the name of your nearest Speedcote dealer. Because the more you know about a Speedcote, the more you'll want to invest in one.

Daige

DAIGE PRODUCTS, INC.
1 Albertson Avenue
Albertson, N.Y. 11507
(800) 645-3323 • (516) 621-2100

Designing Minds Want to Know...

They want to know where they can find the widest variety of art supplies and art education all under one roof.

Tools of the Trade

The Equipment and Supplies Expo for Artists • Designers • Illustrators

3 BIG REGIONAL SHOWS IN 1989

Sept. 15-17	Oct. 13-15	Nov. 9-11
Rosemont-O'Hare	Pasadena	Penta Hotel
Exposition Center	Convention Center	New York, NY
Rosemont, IL	Pasadena, CA	
Fri. Noon-7pm	Fri. 10am-7pm	Thurs. Noon-7pm
Sat. 10am-6pm	Sat. 10am-6pm	Fri. 10am-6pm
Sun. 10am-5pm	Sun. 10am-5pm	Sat. 10am-5pm

EXHIBITS • SEMINARS • PRIZE DRAWINGS
FREE WORKSHOPS

See and purchase everything for the home or office studio.

Hundreds of brands on display and available for purchase at the show.

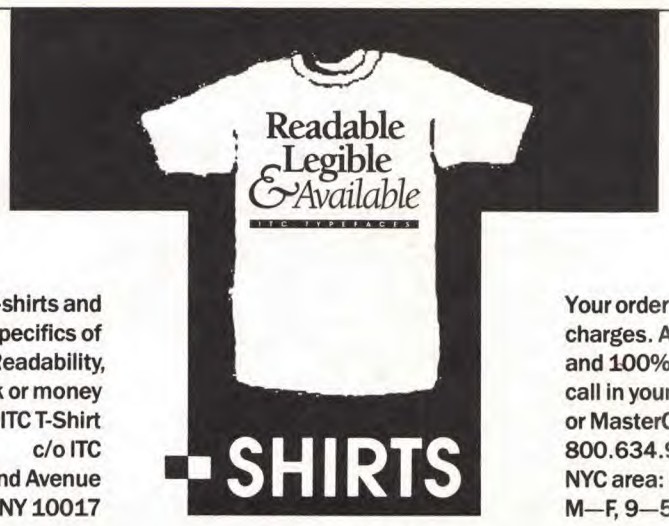
For free brochure or more information call
1-800-826-8257, 213-477-8521
8:30 am-5:00 pm Pacific Time.

$2 OFF REG. $7 ADMISSION WITH THIS AD

index to ITC TYPEFACES

★

ITC American Typewriter® 28, 29
ITC Avant Garde Gothic® 43, 44
ITC Barcelona® 20, 21
ITC Benguiat® 38, 41
ITC Berkeley Oldstyle® 10
ITC Century® 34–37
ITC Élan® 16–19
ITS Esprit® 20
ITC Franklin Gothic® ..... Front Cover, 4–9
ITC Galliard® 5
ITC Giovanni™ 4, 22–27
ITC Goudy Sans® 5
ITC Isadora™ 10
ITC Jamille™ 31, 32
ITC Kabel® 16–19, 42, 43
ITC Mixage® 34–37
ITC New Baskerville® 12–15
ITC Newtext® 4
ITC Panache® 20
ITC Ronda® 38
ITC Usherwood® 5, 44
ITC Zapf Chancery® 30–33



For one of our T-shirts and information on the specifics of character Legibility and Readability, please send a check or money order for $12.50 US to: ITC T-Shirt
c/o ITC
866 2nd Avenue
New York, NY 10017

T-SHIRTS
from ITC

Your order will cover shipping charges. All T-shirts are X-Large and 100% cotton. Or, you can call in your order, using Visa or MasterCard toll-free at
800.634.9325
NYC area: call 212.371.0699,
M—F, 9—5.

SIZZLING HOT SPECIALS

Artright Vol-1 Clip Art for Corel Draw $95 Spectacular Quality

GoScript $149 GoScript+ $339 Postscript Emulaton Software

Soft Kicker $69 #1 Utility for Ventura gives you full page emulation on VGA or EGA

QMS Jetscript $1749 True Postscript for you HP Series II Laser Printer

Intel Visual Edge $469 3x the speed and beautiful half tones on you HP Series II Laserjet Printer

To obtain these specials you must indicate CODE PP437 upon ordering. Offer effective thru Sept. 30, 1989

CALL OUR TOLL FREE HOTLINE 1-800-937-2387

DESKTOP PUBLISHING CORNER™

WHAT MAKES US SO SPECIAL ?

- *Our salespersons are not just order takers. They are up to date and can guide you with your questions. We know it's confusing.*
- *If you don't see the product you seek we will try to obtain it for you at a discount, you never pay retail.*
- *If you find a better price, we'll try to beat it!*
- *You will always find a complete selection to choose from.*
- *We'll be here after the sale to help you*
- *We won't charge your credit card until we ship your merchandise*
- *FREE Clipart Volume from our collection with every order.*

PC SOFTWARE

Desktop Publishing

dB Publisher / db Publisher Developers Edition	509 / 785
Finesse by Logitech (NEW)	129
dB Pulisher Runtime	199
Gem/3 Desktop Publisher 2.0	185
PFS: First Publisher 2.0	86
Pagemaker 3.0	519
Springboard Publisher	99
Timeworks Publish It!	129
Ventura Publisher 2.0	509
Ventura Publisher Pro Extension	395
Ventura Professional Network	889
Ventura Publisher 3-pak network-stations	795

DTP Utilities

Above Disk (expanded memory with hard disk)	72
Always (dtp for Lotus 123 Spreadsheets)	103
Corel Tabin / Corel Ventura Utilities	89
Desktop Manager (utility works within Ventura) NEW	82
Desqview / Desqview 386	95 / 139
Expanded Memory Manager (QEMM 386)	46
Expanded Memory Manager PS2 (model 50/60)	46
Freedom of Press (postscript emulation software)	385
Gem/3 Desktop	39
GoScript / GoScript Plus (postscript emulation)	169 / 359
HDC Windows Express / Windows Manager	67
Hijaak / Hijaak Plus	109 / 159
Hotshot Grab	79
LaserTorq (ultimate laser spooler, use mem or disk)	79
Mouseware for Ventura or Publish-IT!	20
Publisher's Powerpak Ventura	139
Publisher's Powerpak for First Publisher	59
Publisher's Powerpak for MS Word & Wordperfect	99
Pub Star	88
Pub Tech (Great Windows Utility)	79
SLEd (image processor)	249
SoftKicker (full page emulation for Ventura)	78
Softkicker Plus (for Windows & Gem)	115
Trading Post (incredible Postscript printer utility)	64
Ultra Script PC / Plus (by QMS postscript emul.)	155 / 339
XVP Base / XVP Tabs / XVP Saddle	79 / 69 / 69
VP Toolbox 3.0 / Advanced / Network	79 / 119 / 199
VP Mover (new, archiving utility for Ventura !)	45

Scanner Software

ColorLab I/P Windows (color scanning solution)	495
Datacopy PC Image Kit (includes interface)	479
Datacopy OCR Plus Kit (includes interface)	589
Dest Publish Pac / Dest Text Pac	449
Gem/3 Scan	99
Read Right 2.0 (new & better than ever)	449
Omnipage 386	719
Princeton PC-OCR Software	349
Read It ! by Olduvai	385
Textpert (NEW)	CALL

Presentation

Diagraph 2000	275
Draw Applause	289
Gem/3 Graph / Gem/3 Wordchart	187 / 139
Harvard Graphics 2.1	299
IBM Storyboard Plus	295
Micrografx Graph Plus	439
PFS: First Graphics	99
Show Partner F/X	249
Xerox Presents	329
Xerox Graph	239

Forms Software

Formaker	449
FormMaker's Horizon (runs under Windows)	129
Formtool	69
Form Filler 2.0	109
Per:Form 2.0 (new Version, works under GEM)	239
Formbase (New)	329

Drawing & Painting

Adobe Illustrator for Microsoft Windows	435
Arts & Letters Graphic Composer	279
Arts & Letters Graphic Editor	449
Autosketch 2.0 (New)	119
Corel Draw 1.02 (list $495)	349
Corel Draw 1.1 (coming soon, new list $595)	429
Designcad 3D	239
Dr. Halo III	99
Gem/3 Draw Plus	187
Gem/3 Presentation Team	299
Gem/3 Artline	295
Hotshot Graphics (graphics editor)	189
Micrografx Designer	469
Micrografx Draw Plus	285
Opus 1 (Hyperdrawing program for IBM)	349
PC Paintbrush+ / PC Paintbrush + Windows	89 / 99
PC Paintbrush 4 / PC Paintbrush 4 Plus	Coming Soon
Picture Publisher	435
Pixie by Zenographics	139
Pizzaz Plus	115
Publisher's Paintbrush	199
Scan Pro (Raster to Vector conversion, EPS or GEM)	309

Clip Art

Art Right (Clip Art for Corel Draw, NEW)	122
Arts & Letters Presentation Pak 1 or 2	CALL
Cliptures Vol 1 or 2 by Dream Maker Software	109
First Publisher Fonts & Symbols (variety)	34
First Publisher Art Gallery (entire collection)	99
Harvard Graphics Accessory Paks	CALL
Images with Impact - by 3G Graphics	109
Metro Image Base Clip Art (many categories)	CALL
Micrografx Clip Art Collection Paks	199
Micrografx Clip Art (price varies)	CALL
NEC Clip Art 3D (over 2500 3d images on CD)	319
NEC Image Folio (over 2000 images on CD)	319
Dynamic Graphics Clip Art Volumes	65
Kwikee® INHOUSE PAL disks/CD (PS)	139/ 169
PC Graphics Deluxe 3.0 (12 mb, 750 clipart)	219
Pro Art Professional Art Library™ (PS)	125
Publishers Picture Pak - Sales & Marketing	79
Publishers Picture Pak - Executive & Management	79
Publishers Picture Pak - Finance & Administration	76
Timeworks Clip Art	CALL
T/Maker Clickart Scrapbook Plus for Windows	99
T/Maker Clickart (price varies)	CALL

Word Processing & Utilities

Ami / Ami Professional	139 / 339
Grammatik 3	65.00
Officewriter 6.1	275
Right Righter 3	69.00
Wordperfect 5.0	229
Wordperfect Network / Additional Stations	395 / 99
Wordstar 5.5	249
Wordstar 2000 Release 3 / Legal Edition	395 / 495

Fonts

Adobe Postscript Fonts	CALL
Adobe Pak #1:Newsletters	319
Adobe Pak #2:Forms & Sch. or #3: Presentations	379
Bitstream Fonts (many to choose from)	149
Bitstream Fundamental Series - Books & Manuals	149
Bitstream Fundamental Series - Flyers	149
Bitstream Fundamental Series - Newsletters	149
Casady & Greene Postscript fonts (inexpensive)	CALL
dB Publisher Font Collections	149
Key Cap Fonts	129
Publisher's Typefoundary	309
Softcraft Publishers Font Solution Pak	409
Softcraft Special Effects Solution Pak	319
Softcraft Spinfont / Font Effects / WYSI Fonts	76
Softcraft Font Editor / Softcraft Fontware Prog.	215 / 76
VS Fontgen V	269

PC & MAC HARDWARE

Monitors & Controller Boards

Amdek 1280 (same as WYSE WY-700)	689
ATI VGA Wonder 256 / 512 (contr. 1024x768)	339 / 489
Cornerstone Single Page Mono / 4gs PC	949 / 1099
Cornerstone Dual Page Monochrome PC	1985
Cornerstone Dual Page 4gs / 16gs PC	2085 / 2475
Cornerstone Single Page Mono (MACII or SE)	779
E-Machines Big Picture (256 shades, MAC)	2359
E-Machine Big Picture (MAC SE, Plus, II)	CALL
MDS Genius full page display for PS/2 Mod 422	895
MDS Genius full page display PC Mod 420	895
MDS Genius 2 page display PC Mod 1000	1795
Mitsubishi Diamond Scan 16" / 20"	1495 / 2195
Moniterm Viking 2 (white, 2 page)	1779
Moniterm Viking 10 (color 21" hi-res)	3585
Moniterm Viking 2400 (tabloid 24" paper white)	2395
NEC Multisync Adapter 1024-16 / 1024-256	995 /1249
NEC MACSYNC (MACII)	649
NEC Multisync 2A (up to 800 x 600)	539
NEC Multisync 3D (up to 1024 x 768)	709
NEC Multisync 4D (16") & 5D (20") (coming soon)	CALL
NEC Multisync GS (paper white)	259
Number Nine Pepper Pro 1280(1024x768, 256)	2395
Paradise VGA Professional (contr. 1024x768)	439
Paradise Verticom MX16/AT (16 color hi-res contr.)	1195
Paradise Verticom MX256/AT (256 color, contr.)	1495
Princeton Publishing Multiview & Grafixpro	929
Princeton Graphics Ultra 16" (hi-res color)	999
Raster Ops Colorboard 104 w/1648S or 1650S	5895
Raster Ops Colorboard 104 w/1948S mtr MAC	6995
Raster Ops Colorboard 108 w/1648S or 1650S	3495
Raster Ops Colorboard 108 w/1948S mtr MAC	4359
Seiko 1430 hi-res display 14" (up to 1024x768)	649
Sigma Designs Laserview Plus 19" PC or PS/2	1779
Sigma Designs Laserview MII / SE19" MAC	1779 / 1729
Sigma Designs Silverview 16 GS, 21" MACII	1909
Sigma Designs Silverview 256 GS, 21" MACII	2395
Sigma Designs Silverview Mono 21" MACII/SE	1449
Sigma Designs Pageview 15" full page SE	775
Vermont Micro Systems (hi-res controllers)	CALL
Willow Publisher's VGA w/ 256k / w/512k	599 / 699
Willow VGA TV w/256k / w/512k	599 / 699
Wyse 7190 19" 2pg (white)	1895
Xerox 19" 2-page, hi-res	1695

Laser Printers

Canon LBP-8II	1819
Data Products LZR 1230 (3 user, heavy duty)	2995
DataProducts LZR 1260 (same, Postscript version)	6595
DataProducts LZR 2665 (11x17 Postscript)	15,995
Hewlett Packard Laserjet Series II / IID	1795 / CALL
NEC LC-890 (LCD Postscript)	3375
NEC LC-890 XL (faster, 4mb)	4995
Panasonic KX-P4450	1549
QMS PS 800II / 810 (Postscript)	4495 / 3959
QMS PS-820 (postscript, 2 trays double sided)	4995
QMS Kiss Plus MAC System (w/interface & soft)	2895
Qume Crystal Print	1649
Qume Publisher's Crystal print (postscript emul.)	3695
Qume Scripten (Postscript w/3mb)	3395
Xerox 4045 Laser / 4045-50 (w/copier option)	3495 / 3895

Laser Printer Add-ons

Intel Visual Edge (helps print quality graphics faster)	519
Legal Size Paper Tray for HP II or HP I	69
Local Union 410 / 810 (printer sharing device, fast)	CALL
Logical Connection 256K (share your printers)	495
Logical Connection 512k / 1mb	595 / 795
Paper Peeper (paper out & jam alarm for HPII)	69
QMS BigBin 1000 for HP, SX, or Ricoh (1000 shts)	679
QMS Jetscript Plus Postscript controller (True PS)	1839
QMS PS Jet+ Postscript controller for old HP1	1875
Princeton Publishing PS388 (PC Mag Editor Choice)	2275

Laser Font Carts & Memory

CPI Jet Memory 1mb Starter / 2mb starter (HPII)	349 / 675
CPI Jet Memrory 1mb / 2mb / 3mb exp	349 / 675 / 1099
CPI Jet Font B or G / F, J, K, U, or V Cartridge	99 / 129
CPI Jet Font Z, 4-in-1, or 12/30 (spreadsheet) Cart	179
CPI Jet Font Superset (2 cart set, 150 fonts)	349
IQ Engineering Font Cartridges	CALL
JLaser Plus cards & Memory	CALL
NEC LC890 XL 4mb upgrade / 20mb hard disk	1495 / 795
Pacific Data 1-2-4 0mb / 1mb / 2mb	225 / 395 / 595
Pacific Data Plotter in a Cartridge (20 pens, 48 width)	295
Pacific Data Spreadsheet Cartridge (103 fonts)	159
Pacific Data Z Cartridge (postscript quality output)	129
Pacific Data 25 in One (for HPII & HPIID)	325
Panasonic Font Cartridges (4 varieties)	129

Memory & Faxes

Intel Above Board Plus I/O 512k / 2mb	529 / 1229
Intel Above Board Plus 512k / 1mb / 2mb	475 / 655 / 1185
Intel Above Board 2 Plus (PS2) 512k/2mb	549 / 1195
Inboard 386PC / Inboard 386AT (386 cnvrt)	695 / 1195
JT Fax for PC / PS2, or MAC / 9600mdl	249 / 499 / 649
The Complete PC Clax 4800 / Clax 9600	325 / 489

Misc.

CPI Internal 2400 / Internal 9600	129 / 519
Hayes Smartmodem 2400 internal / external	449 / 479
James River Laser Paper & Labels / Avery Labels	CALL
Laser Masters 100 pak (offset plate on your laser)	20
Instructional Videos (for Ventura, PM, Design)	CALL

Inkjet & Color Printers

HP Deskjet	779
HP Paintjet (color)	1129
Sharp JX-730 (wide carriage color)	CALL
Xerox 4020 (serial or parallel, color)	1249
Tektronix Color Laser Printer	CALL

Mass Storage

Amdek CD-ROM 2000 / or with MS Bookshelf	690 / 849
CMS 20mb 1/2 height hard disk (65ms)	259
CMS 40mb 1/2 height hard disk (28ms) / (40ms)	479 / 395
Miniscribe 40mb 1/2 height w/controller (25ms)	549
Miniscribe 70mb 1/2 ht. w/controller (20ms)	749
Miniscribe 115mb 1/2 ht. w/ controller (17ms)	1349
Miniscribe 157mb 1/2 ht. w/ controller (17ms)	1495
Miniscribe 329mb Full ht. w/ ESDI controller (16ms)	2295
Miniscribe 676mb full ht. w/ ESDI controller (17ms)	3695
NEC External / Internal CD-ROM (w/interface)	1049 / 969
Panasonic LI-5000 WORM Drive IBM / MAC	2495 / 2395
Priam 230mb Hard disk w/ controller	1895
Priam 338mb Hard disk w/ adapter	3295
Priam 120mb Hard disk (uses AT controller)	1249
Western Digital Filecard 30 (30mb, ez install)	439
Western Digital Filecard 40 (40mb , just plug it in)	549
Western Digital Filecard PS/30 (for PS/2, ez install)	495
Western Digital Filecard PS25/20(for PS/2 MDL 25)	359
Western Digital Preference 120mb HD for MAC	1495
Western Digital Preference 80mb HD for MAC	1295
Western Digital Preference 40mb HD for MAC	859
Western Digital Preference 20mb HD for MAC	599
TAPE Backup Drives also available	CALL

Scanners & Add-ons

Calera True Scan Model S PC / PS2(2mb)	2195 / 2749
Calera True Scan Model E PC / PS2(4mb)	3275 / 3749
Canon IX-12 (sheetfed) / IX-12F (flatbed)	595 / CALL
Computer Eyes Digitizers for IBM & MAC	CALL
Datacopy 730 / 730GS	1185 / 899
Datacopy 840 (256 shades, 400dpi)	4895
Datacopy Autodocument feeder attachment	409
Dest PC Scan 2000 (64 shades) / 2020 (256 gl)	CALL
Logitech Scanman PC (up to 400 dpi)	229
Logitech Scanman Microchannel (for PS/2)	269
Hewlett Packard Scanjet / Scanjet Plus	1695 / 1949
Microtek MSF 300-C (64 dithered grey levels)	1149
Microtek MSF 300-Q or QS (64 true grey levels)	1349
Microtek MSF 300-G (256 grey levels)	1675
Microtek MSF 300-Q (400 dpi, 256 grey levels)	2995
Microtek MS-II (for OCR)	1049
Mitsubishi full page scanner (hand held or fed)	619 / 819
Omnipage (w/ memory interface board)	2095
Panasonic FX-RS505/ FX-RS506	798 / 1199
Sharp JX-100 hand held color scanner	895
Sharp JX-300 Color scanner PC	4495
Sharp JX-450 Color scanner PC or MAC	6195
The Complete PC Hand Scanner (2.5",400dpi)	165
The Complete PC Half-Page Scanner (4", 400dpi)	185
The Complete PC Full-Page Scanner	599
XEROX 7650 (1200dpi, 256 shades, 11x17)	8995

Digitizers & Mice

IMSI NEW! style mouse w/ lifetime warranty	59
Keytronics Serial Mouse (PC Mag Editors Choice)	85
Kensington Expert Mouse (Rolerball) IBM or MAC	139
Kurta Digitizing Tablet IS/ONE 8.5X11	275
Kurta Digitizing Tablet IS/ONE 12x12	349
Kurta Digitizing Tablet IS/ONE 12x17	595
Microsoft Mouse with MS Paintbrush	129
Microsoft Mouse with Windows 286 & Paintbrush	175
Summagraphics Summasketch Plus (12x12)	395
Summagraphics Summasketch 6x9 Plus	295
Summagraphics Summaskech Pro 1812	695
Summagraphics Bit Pad Plus for MAC	349

MAC SOFTWARE

Adobe Illustrator 88 w/ Adobe Collectors Edition	295
Adobe Fonts / Adobe Streamline	CALL / 269
Adobe Folio (entire collection of fonts on hard disk)	CALL
Adobe Trueform fill-out / set-up	195 / 279
Aldus Pagemaker / Freehand / Persuasion	CALL
Altsys Keymaster / Fontastic+	79
Altsys Fontographer / Fonts	309 / CALL
Bitstream Fontware for the MAC	CALL
Casady & Greene Fluent Laser Fonts (postscript)	CALL
Claris Macdraw / Macpaint	299 / 379
Cricket Draw / Paint / Graph	175 /129 / 129
Deneba Canvas 2.0 / Spelling Coach Prof.	209 / 139
Digital Darkroom / Super Paint	229 / 139
DTP Advisor by Broderbund	65
Fullwrite Professional / Fullpaint	259 / 68
Image Studio / Letrastudio (Letraset)	309 / 389
Microsoft Word 4.0	249
Omnipage 2.0 MAC	549
Pixel Paint / Pixel Paint Professional	249 / 349
Publish It! for the MAC (NEW)	285
Quarx Express / Quarx Style	619 / 239
Ready Set Go! / Stand Out!	289 / 199
Read -It by Olduvai	269
Springboard Publisher	139
Super 3-D / Super 3-D Enhanced	179 / 289
Textpert 3.01 OCR	759
T/Maker Click Art	CALL
Special Orders	CALL

Creative Software & Systems

Your #1 discount shop for all you DTP Needs™

DESKTOP PUBLISHING CORNER

7127 Laurel Canyon Blvd.,
North Hollywood, CA 91605
1(800)937-2387 Hours 9-6 PST

DESKTOP PUBLISHING CORNER

California & International Residents Call (1(818)764-3414

FAX YOUR ORDER 1(818)764-3325

TELEPHONE ORDER TERMS: VISA & Mastercard (add 1.5%). COD orders.
MAIL ORDER TERMS: VISA/Mastercard, personal or company check, certified check, cashier's check, or money order. Personal & company checks must clear prior to merchandise shipment. VISA/MC please include card #, exp. date, & signature. Be sure to include you address, and both day and evening phone number. Mail all orders to address above. *Make all checks payable to CREATIVE SOFTWARE & SYSTEMS*
COD TERMS: C.O.D. (add $2.75) Cashier's check, certified check, money order, or cash
CALL BEFORE SUBMITTING P.O's., for institution approval.

INFORMATION

Software shipping minimum $6.00 (covers insurance, shipping, & handling). Hawaii, Alaska & foreign orders, call for shipping cost. Add $2.75 for COD orders. COD maximum $1,000, above requires authorization. COD shipments must be Cash, Money Order, Cashier's check or Certified bank check. All orders shipped via UPS Ground service, unless arranged otherwise. All merchandise is new & guaranteed by the manufacturer. Defective software will be replaced if notified within 7 days of receipt. Defective hardware replaced or repaired at our discretion. All returns require a return authorization number. Returns unaccompanied by an RMA number will be refused from delivery. All returns are subject to a 15% restocking fee or $50.00 whichever is less. Due to copyright laws all sales are final. Availability and prices are subject to change without notice due to fluctuations in the market. No returns on misordered or opened software products. We do not guratee machine or software compatability. All products including DOA's carry manufacturer warranties only. We do not honor guarantees, rebates, trial period privileges or promotional programs offered by manufacturers. Absolutely no returns on special orders.

ITC CENTER TRAVELING SLIDE SHOW

The ITC Center has prepared a variety of slide presentations based on past ITC Center exhibitions. These are available for two week rentals to schools, companies and design organizations throughout the world. Rental fees range from $40 to $50. In the U.S. a refundable deposit is required. There is also a $25 charge for slide shows shipped outside the U.S.

Presentations currently available include:

International Calligraphy Today

This collection, from the 1980 Calligraphy competition sponsored by ITC, represents the work of more than 100 calligraphers from five continents. (389 slides) $50.00

Japanese Typography

This slide lecture was delivered in New York City in 1983 by the Japan Typography Association. (85 slides) $40.00

The Calligraphy of Friedrich Poppl

An exhibition of the calligraphy of the late West German calligrapher and type designer. (90 slides) $50.00

Typo &

A 1983 exhibition of the work of nine contemporary Czechoslovakian designers. (225 slides) $50.00

Typographica USSR

A collection from the 1985 exhibition organized by the Artists Union of the USSR in Moscow, on Soviet typography, calligraphy and type design. (230 slides) $50.00

Typographic Treasures 1: Herb Lubalin

The graphic and typographic design of Herb Lubalin. This exhibtion was formerly called "Lubalin in Paris." (200 slides) $50.00

Typographic Treasures 2: Professor F.H.Ernst Schneidler

"Der Wasserman," a portfolio of the graphic design and typography of the late German professor F.H.Ernst Schneidler. (122 slides) $50.00

Typographic Treasures 3: Paul Rand

Fifty years of the typography and graphic design of Paul Rand. (392 slides) $50.00

Typographic Treasures 4: Gudrun and Hermann Zapf

Calligraphy, type design, and book design are featured in this exhibition of these West German designers. Also included are examples of bookbinding by Gudrun Zapf. (290 slides) $50.00

For additional information and copies of the rental agreements, contact Sharon Fuller, ITC, 2 Hammarskjold Plaza, New York, NY 10017, USA. Telephone: (212) 371-0699.

ITC

itc

ONLY THE FOLLOWING SUBSCRIBER COMPANIES ARE LICENSED TO MANUFACTURE AND SELL ITC TYPEFACES

ABL Computer Technologies Limited
43/44 Albemarle Street
London W1X 3FE
England
01-499-9461
Daisy Wheels and Thimbles

Adobe Systems Inc.
1585 Charleston Road
P.O. Box 7900
Mountain View, CA 94039-7900
(415) 961-4400
Interactive Software Tools for Graphic Arts

Alphatype Corporation
220 Campus Drive
Suite 103
Arlington Heights, IL 60004
(312) 259-6800
Workstation III and Alphacomposer Phototypesetting System
CRS Digital Phototypesetter

AGFA Compugraphic Division
Agfa Corporation
90 Industrial Way
Wilmington, MA 01887
(508) 658-5600
EditWriter, CompuWriters, Text Editing Systems,
MCS™ 8200, 8400, 8600,
Accessories and Supplies

AM International, Inc. Varityper Division
11 Mt. Pleasant Avenue
East Hanover, NJ 07936
(201)887-8000
Phototypesetters and Photolettering Systems

Ampex Corporation
401 Broadway
Redwood City, CA 94063-3199
(415)367-3440
AVA-3 (Video Graphic Art Generator)

Anagraph, Inc.
3580 Cadillac Avenue
Costa Mesa, CA 92626
(714) 540-2400
Graphic Express System for Signage

Architext Inc.
121 Interpark Boulevard
Suite 1101
San Antonio, TX 78216
(512) 490-2240
Custom Digitization Services and Digital Fonts for Xerox, IBM, Hewlett-Packard and PostScript Printers

Artype, Inc.
3530 Work Drive
P.O. Box 7151
Fort Myers, FL 33901
(813)332-1174
Toll Free: 800-237-4474
Dry Transfer Letters
Cut Out Letters

ASIBA GmbH
Ostengasse 7
8400 Regensburg
West Germany
(0941) 52240
Letterplot 33 (Software for Signage)

Aston Electronic Designs Ltd.
125/127 Deepcut Bridge Road
Deepcut, Camberley,
Surrey GU16 6SD
England
0252 836221
Video Character Generators

Autologic, Inc.
1050 Rancho Conejo Boulevard
Newbury Park, CA 91320
(805) 498-9611
Manufacturerers of Phototypesetting and Laser Imaging System

Autologic SA
1030 Bussigny Pres Lausanne
Switzerland
021/89.29.71
Bobst Graphic Products and Phototypesetting Systems

Avo's Type & Lettering, Inc.
17562 Eddy Drive
Santa Ana, CA 92705
(714)669-1327
2" Film Fonts

H. Berthold AG
Teltowkanalstrasse 1-4
D-1000 Berlin 46
West Germany
(030)7795-1
Front-Ends, Optomechanical Photo Units, Digital Photo Units/Digital Recorders, Headline Typesetter, Scanners

Berthold Corporation
6035 Bristol Parkway
Culver City, CA 90230
(213) 670-9606
Front-Ends, Optomechanical Photo Units, Digital Photo Units/Digital Recorder, Laser Recorders, Headline Typesetter, Scanners

Berthold Inc.
60 McPherson Street
Markham, Ontario L3R 3V6
Canada
(416) 475-8570
Front-Ends, Optomechanical Photo Units, Digital Photo Units/Digital Recorder, Laser Recorders, Headline Typesetter, Scanners

Bitstream Inc.
Athenaeum House
215 First Street
Cambridge, MA 02142
(617) 497-6222
Fontware and Digital Type

British Broadcasting Corporation
Broadcasting House
London W1A 1AA
England
01-580-4468
Video Fonts for the BBC

C² Computer Specialists
RD1
Box 1285
Bangor, PA 18013
(215) 588-0047
Fonts Galore System

Camex, Inc.
75 Kneeland Street
Boston, MA 02111
(617)426-3577
SuperSetter Digital Imaging Systems for Text

CasadyGreene, Inc.
26080 Carmel Rancho Boulevard
Suite 202
Carmel, CA 92923
(408) 646-4660
Manufacturer of Bitmap and PostScript Typefaces for Macintosh

C. Centennial, Inc.
23 Centennial Drive
Centennial Park
Peabody, MA 01960
(508) 532-5908
Manufacturer of Custom and Standard Font
Products for Laser Printers and Dot Matrix Printers

Cello-Tak Mfg., Inc.
35 Alabama Avenue
Island Park, NY 11558
(516)431-7733
Dry Transfer Letters

Century Software
2483 Hearst
Berkeley, CA 94709
(415)549-1901
Laser Fonts

Chartpak
One River Road
Leeds, MA 01053
(413)584-5446
Dry Transfer Letters

Compugraphic Corporation
200 Ballardvale Street
Wilmington, MA 01887
(508) 944-6555
EditWriters, CompuWriters, Text Editing Systems, MCS™ 8200, 8400, 8600, Accessories and Supplies

Computer Associates International, Inc.
Great Valley Corporate Center
40 Valley Stream Parkway
Malvern, PA 19355
(215) 251-9890
Develop, Market, and Distribute Graphic Software for Apple Macintosh Computer

Computer Gesellschaft Konstanz MBH
Max-Stromeyer-Strasse 116
D-7750 Konstanz
West Germany
(07531)87-4433
Laserset-Laser Typesetter
OCR-Equipment

Computer Output Printing, Inc.
4828 Loop Central Drive
Houston, TX 77081
(713)666-0911
High End Electronic Printing Systems and Digital Fonts

Conographic Corporation
16802 Aston
Suite 1101
Irvine, CA 92714
(714) 474-1188
ConoFont,™ ConoFont™ Maker, ConoType,™ ConoDesk™ 6000

Digital Composition Systems, Inc.
1715 West Northern
Suite 201
Phoenix, AZ 85021
602-870-7666
Database Publishing Software for Microcomputer Users

Digital Type Systems, Ltd.
38 Profile Circle
Nashua, NH 03063
(603) 880-7541

Box 115, Place D'Armes
CH-1618 Chatel St. Denis
Switzerland
021-569256

27 Park End Street
Oxford
Oxfordshire
England

Digital Typefaces in Outline or Bitmap Form for any Digital Output Device

Digital Visions, Inc.
454 West 46 Street
New York, NY 10036
(212)581-7760
Interactive Computer Graphics Software

Dubner Computer Systems, Inc.
6 Forrest Avenue
Paramus, NJ 07652
(201)845-8900
Broadcast TV Equipment

ETP Systems, Inc.
10150 SW Nimbus Avenue
Suite E-2
Portland, OR 97223
(503)639-4024
Manufacturers of Laser Publishing Systems Incorporating Typesetting and Fonts into Unix Based Computer Systems

Filmotype Supplies, Inc.
2952 Peachgate Court
Glenview, IL 60025
(312) 998-0871
Film Fonts

The Font Company
4101 East Larkspur Drive
Phoenix, AZ 85032
(602) 996-6606
PostScript Publisher of URW Library for Macintosh and PC

The Font Factory
2400 Central Parkway
Suite A
Houston, TX 77092
(713) 682-8973
Desktop Publishing Typefaces for Ventura Publisher and Window/Pagemaker

Fonts Hardy/Williams (Design) Ltd.
300A High Street
Sutton, Surrey
SM1 PQ England
01-636-0474
Font Manufacturer

Fundición Tipografica Neufville, S.A.
Puigmarti, 22
Barcelona-12
Spain
219 50 00
Poster Types

GDT Softworks Inc.
Suite 188
4664 Lougheed Highway
Burnaby
British Columbia V5C 6B7
Canada
(604) 291-9121
Developer of Macintosh Printer Driver, Employs Outline Font Technology for HP Deskjet, HP Laserjet Series, and HP Laser Compatible Printers

General Parametrics Corp.
1250 Ninth Street
Berkeley, CA 94710
(415) 524-3950

Genigraphics Corporation
4806 West Taft Road
Liverpool, NY 13088
(315) 451-6600

Geographics, Inc.
P.O. Box R-1
Blaine, WA 98230
(206)332-6711
Dry Transfer Letters

Gepeto Eletronica Ltda
Praia de Botafogo 440-16 andar
Rio de Janeiro CEP 22250
Brazil
(021) 286-8284
Telex 021-33499
Digital Phototypesetters
Photocomposition Systems

Graphic Products Corporation
1480 South Wolf Road
Wheeling, IL 60090
(312) 537-9300
Format Cut-out Acetate Letters and Graphic Art Aids

Hampstead Computer Graphics
378 Emerson Avenue
Hampstead, NH 03841
(603) 329-5076
Software for Typesetting on Personal Computers

Harris Corporation Harris Composition Systems Division
P.O. Box 2080
Melbourne, FL 32901
(305)259-2900
Fototronic 4000, TXT, 1200, 600
CRT 7400, 7450

Dr.-Ing Rudolf Hell GmbH
Grenzstrasse 1-5
D2300 Kiel 14
West Germany
(0431)2001-1
Digiset Phototypesetting Equipment and Systems, Digiset-Fonts

High Technology Solutions
P.O. Box 3426
Poughkeepsie, NY 12603
(914)473-5700
MPS Front End System and Fastsetter Typesetter

Image Club Graphics Inc.
#5 1902 11th Street Southeast
Calgary, Alberta T2G 3G2
Canada
(403) 262-8008
Manufacturer of PostScript Typefaces

Imagen Corporation
2650 San Tomas Expressway
Santa Clara, CA 95052-8101
(408) 986-9400
Electronic Printing Systems

Information International, Inc.
5933 Slauson Avenue
Culver City, CA 90230
(213)390-8611
Phototypesetting Systems

International Business Machines Corporation
Old Orchard Road
Armonk, NY 10504
Electronic Printing Systems

Intran Corporation
Gateway North
5601 Smetana Drive
Minnetonka, MN 55343
(612)931-9170
Digital Fonts, Xerox High-End Printing Systems

Itek Graphix Corp.
Composition Systems Division
34 Cellu Drive
Nashua, NH 03060
(603)889-1400
Phototypesetting Systems and Equipment, Film Strips, Standard and Segmented Discs, and Digitized Fonts

Knowledge Engineering
115 Mason Street
Greenwich, CT 06830
(203) 622-8770
Knowledge Engineering's Ultre*Setter System

LaserGo, Inc.
Suite A
9235 Trade Place
San Diego, CA 92126
(619) 530-2400
PostScript Interpreter Software-GoScript,™ GoScript Plus™

LeBaugh Software Corporation
10824 Old Mill Road
Suite 6
Omaha, NE 68154
(402)334-4820
Manufacturer of LePrint™ Software

Esselte Letraset Letraset Limited
St. George's House
195/203 Waterloo Road
London SE1 82J
England
(01)930-8161
Dry Transfer Letters

Letraset USA Inc.
40 Eisenhower Drive
Paramus, NJ 07652
(201)845-6100
Dry Transfer Letters

Linographics
770 N. Main Street
Orange, CA 92668
(714)639-0511
Display Typesetters, 2" Film Fonts

Linotype
Linotype Company
425 Oser Avenue
Hauppauge, NY 11788
(516) 434-2074

Linotype Limited
Chelham House
Bath Road
Cheltenham Glos. GL53 7LR
Great Britain
(0242) 222 333

Linotype AG
Mergenthaler Allee 55-75
D-6236 Eschborn bei Frankfurt
West Germany
(06196) 403 0

Typefaces and Fonts of Digital Typesetters (CRT and Laser), and other Visual Communication Equipment (e.g. PostScript Laserprinters).
Linotronic Laser Imagesetters
CRTronic Imagesetting Equipment and Systems

Management Graphics, Inc.
1401 79th Street East
Minneapolis, MN 55425
(612) 854-1220
Manufacturer of Slide-Making System

Mecanorma
78610 LePerray-en-Yvelines
Paris, France
483.90.90
Dry Transfer Letters

MegaCom, Inc.
3925 Coconut Palm Drive
Suite 115
Tampa, FL 33619
(813)626-6167
Non-Impact Page Printing Systems

Mephistopheles Systems Design
3629 Lankershim Boulevard
Hollywood, CA 90068-1217
(818) 762-8150
MSD Fonts

Mesac GmbH
Saarstrasse 29
6360 Friedberg/H.
West Germany
06031/3677
UNI.LET (CAD/CAM System)

Microtype
8 Faubourg St. Jean
21200 Beaune
France
Film Fonts Manufacturer, Alphabet Designers

Mirus Corporation
445 South San Antonio Road
Los Altos, CA 94022
(415) 949-5544
Mirus FilmPrinter

FOR FURTHER INFORMATION WRITE OR CALL: **INTERNATIONAL TYPEFACE CORPORATION 2 HAMMARSKJOLD PLAZA, NEW YORK, NEW YORK 10017 (212) 371-0699 TELEX: 669204**

The Monotype Corporation Limited
Salfords, Redhill, Surrey
England
(737)65959
Visual Communications Equipment

NBS Southern, Inc.
100 North Belcher Road
Clearwater, FL 33575
(813)539-6283
Electronic Printing Systems

NEC Information Systems, Inc.
1414 Massachusetts Avenue
Boxborough, MA 01719
(617)264-8000
Personal and Small Business Computer Systems, Printers and Peripherals

Neo-Visuals, Inc.
1200 Eglington Avenue E
Suite 404
Don Mills, Ontario
Canada M3C 1H9
(416) 443-9811
High End 3D Computer Graphics and Animation

Nippon Information Science Ltd.
Sumire Building 4F
5-4-4 Koishikawa
Bunkyo-ku, Tokyo 112
Japan
(03)945-5955
Digital Fonts, Latin and non-Latin Alphabets, including Kanji Characters

Officine Simoncini s.p.a.
Casella Postale 776
40100 Bologna
Italy
(051)744246
Hot Metal Composing Matrices and Phototypesetting Systems

Phoenix Technologies Ltd.
320 Norwood Park South
Norwood, MA 02062
(617) 551-4000
Operating System for Laser Printers

PhotoVision of California, Inc.
P.O. Box 552
Culver City, CA 90230
(213) 870-4828
Toll Free: 800-421-4106
Spectra Setter 100, Visual Display Setter, and 2" Film Fonts

Polycutters Limited
25 Bridge Street
Rothwell, Kettering
Northants NN14 2JW
England
(0536) 712627

Presentation Technologies, Inc.
743 N. Pastoria Avenue
Sunnyvale, CA 94086
(408)749-1959
Image-Maker Slide-Making System

Pressure Graphics, Inc.
1725 Armitage Court
Addison, IL 60101
(312)620-6900
Dry Transfer Letters

Prestype, Inc.
194 Veterans Boulevard
Carlstadt, NJ 07072
(201)933-6011
Dry Transfer Letters

Printing Machine Trading Company
3-21-4 Minami Oi
Shinagawa-ku, Tokyo
Japan
(03) 763-4141

Professional Software Associates Inc.
1900 East Fourth Street
Suite 215
Santa Ana, CA 92705
714-558-0145
Software Development, Custom Font Development for Laser Printers

PROSOFT
Tesler Software Corporation
7248 Bellaire Avenue
No. Hollywood, CA 91605
(818)764-4555
"Fontasy" Software

Purdy and Associates, Inc.
100 Perimeter Road
Nashua, NH 03063
(603) 883-9796
Device Independent Computer Board for Printers

Purup Electronics
5 Sonderskovvej
8520 Lystrup
Denmark
456-28 2211
Laser Forms Printers

Quantel Group Ltd.
Kenley House
Kenley Lane
Kenley, Surrey
CR2 5YR
England
01-668-4151
Designers and Manufacturers of Digital Television Broadcasting Equipment; the Paint Box

Qume Corporation
2350 Qume Drive
San Jose, CA 95131
(800) 223-2479
Manufacture and Distribute Electronic Office Printing Systems

Ryobi Limited
762 Mesaki-Cho
Fuchu-Shi
Hiroshima-Ken 726
Japan
Text/Display Phototypesetters

Scangraphic Dr. Böger GmbH
Rissner Strasse 112-114
2000 Wedel/Hamburg
West Germany
(04103) 6021-25
Manufacturer of the Scantext Phototypesetting System, Frontend, Typesetter, Graphic Page, Logoscanner, Interfaces and Digital Fonts

Simulation Excel A.S.
Dag Hammarskjolds vei 15
Oslo 5
Norway
Tel: 47-2-15 66 90
PAGEscan Digital Typesetter
PAGEcomp Interactive Ad and Page Make-up Terminal

SoftCraft, Inc.
227 N. El Camino Real #201
Encinitas, CA 92024
(619)944-0151
SoftCraft Font Library

Special Graphic Lettering Systems Holland B.V.
P.O. Box 211
2160 AE Lisse
The Netherlands
01718-26114/22871
Dry Transfer Lettering

Straightforward
15000 Halldale Avenue
Gardena, CA 90249
(213)324-8827
Z-Font Software

Sumitomo Bakelite Co., Ltd.
2-2,1-chome, Uchisaiwai-cho
Chiyoda-ku, Tokyo 100, Japan
(03)595-9391
Printwheels, Daisy Wheels and Thimbles

Sun Microsystems/Folio
100 View Street
Suite 106
Mountain View, CA 94042
(415) 967-9760
Technology for Digital Typography

Talaat/Stellato Associates, Inc.
45 N.E. Loop 410
Suite 660
San Antonio, TX 78216
(512) 525-1131
Digital Computer Fonts

Technographics/Film Fonts
P.O. Box 552
Culver City, CA 90230
(213)870-4828
Toll Free: 800-421-4106
Film Fonts, Studio Film Kits, and Alphabet Designers

Tegra, Inc.
Middlesex Technology Center
900 Middlesex Turnpike
Billerica, MA 01821
(508) 663-7435
Electronic Printing and Imaging Systems

Tektronix, Inc.
Wilsonville Industrial Park
26600 S.W. Parkway
Wilsonville, OR 97077
(503) 682-3411
Ink Jet Printers 4692/4695/4696, Laser Printer 4636, Thermal Wax Printer 4693 Models, Phaser Printer Card 4530 and Quick Draw Printer Driver

TypeMasters, Inc.
15 Union Hill Road
West Conshohocken, PA 19428
(215) 834-7840
2" Film Fonts

URW Unternehmensberatung
Karow Rubow Weber GmbH
Harksheider Strasse 102
2000 Hamburg 65
West Germany
(040)602 1071
IKARUS—Digital Type Production
SIGNUS—Type Setting with Foils

U.S. Lynx
853 Broadway
New York, NY 10003
(212)673-3210
Lynx Laser Plain-Paper Proofing System

Varitronic Systems, Inc.
300 Shelard Tower
600 South County Road 18
Minneapolis, MN 55426
(612)542-1500
Merlin Electronic Lettering Systems for the Office

VCG Holdings
Berkshire House
56 Herschel Street
Slouth SL1 1PY
England
Software Developers for Presentation Graphics for Macintosh and IBM Systems

VideoSoft, Inc.
2101 South Broadway
Little Rock, AR 72215
(501)376-2083
Supplier and Manufacturer of Digital Fonts for Electronic Systems

Visi-Graphics
8119 Central Avenue
Washington, DC 20027
(301)366-1144
Dry Transfer Letters

Visual Graphics Corporation
5701 N.W. 94th Avenue
Tamarac, FL 33321
(305)722-3000
Manufacturer of Photo Typositor and Original Typositor Film Fonts

Wang Laboratories, Inc.
One Industrial Avenue
Lowell, MA 01851
(508) 459-5000
Office Automation Specialist

Xenotron, S.A.
3, Rue Sandoz
B.P.118
93130 Noisy-le-Sec
France
(1) 48 91 78 33
Manufacturer of Laser Imagesetters

Xerox Corporation
Xerox Font Center
880 Apollo Street
MS P2-83
El Segundo, CA 90245
(213) 333-6612
Fonts for Xerox Printing Systems

Zipatone, Inc.
150 Fencl Lane
Hillside, IL 60162
(312)449-5500
Dry Transfer Letters

Authorized Suppliers of ITC Typefaces in Digital Form
Adobe Systems, Inc.
Bitstream Inc.
Compugraphic Corporation
Digital Type Systems, Ltd.
Linotype GmbH
Nippon Information Science Ltd.
URW Unternehmensberatung

Authorized Distributors of ITC Typefaces
AGFA-Gevaert N.V.
Apple Computer Inc.
Bitstream Inc.
Cubicomp
Datalogics Incorporated
Delphax Systems
Dicomed Corporation
Digital Equipment Corporation
Digitized Information Systems Corporation (Ghent, Belgium)
Eocom
General Optronics Corporation
Kanematsu Electronics Ltd.
Scitex Corporation Ltd.

While the Supply Lasts

Logistics have necessitated that we discontinue our inventory of back issues listed below. We will fill your order as long as our supply lasts.

Name

Company

Title

Street Address

City Country Zip Code

To obtain these ITC type specimen booklets and U&lc back issues, complete and mail this order form. All orders must be accompanied by a remittance. Please make checks **payable, in U.S. funds,** to ITC-Dept. SB, at: 2 Hammarskjold Plaza, New York, NY 10017, USA.

Quantity		Unit Price	Total
	ITC BOOKLETS:		
___	ITC American Typewriter®	$1.00	_____
___	ITC Avant Garde Gothic® with Oblique	1.00	_____
___	ITC Avant Garde Gothic® Condensed	1.00	_____
___	ITC Barcelona®	1.00	_____
___	ITC Bauhaus®	1.00	_____
___	ITC Benguiat®	1.00	_____
___	ITC Benguiat® Condensed	1.00	_____
___	ITC Benguiat Gothic®	1.00	_____
___	ITC Berkeley Oldstyle®	1.00	_____
___	ITC Bookman®	1.00	_____
___	ITC Caslon No. 224®	1.00	_____
___	ITC Century® with Condensed	1.00	_____
___	ITC Cheltenham® with Condensed	1.00	_____
___	ITC Clearface®	1.00	_____
___	ITC Cushing®	1.00	_____
___	ITC Élan®	1.00	_____
___	ITC Eras®	1.00	_____
___	ITC Esprit®	1.00	_____
___	ITC Fenice®	1.00	_____
___	ITC Flora™	1.00	_____
___	ITC Franklin Gothic®	1.00	_____
___	Friz Quadrata	1.00	_____
___	ITC Galliard®	1.00	_____
___	ITC Gamma®	1.00	_____
___	ITC Garamond® with Condensed	1.00	_____
___	ITC Giovanni™	1.00	_____
___	ITC Goudy Sans®	1.00	_____
___	ITC Isadora™	1.00	_____
___	ITC Isbell®	1.00	_____
___	Italia	1.00	_____
___	ITC Jamille™	1.00	_____
___	ITC Kabel®	1.00	_____
___	ITC Korinna® with Kursiv	1.00	_____
___	ITC Leawood®	1.00	_____
___	ITC Lubalin Graph® with Oblique	1.00	_____
___	ITC Mixage®	1.00	_____
___	ITC Modern No. 216®	1.00	_____
___	ITC New Baskerville®	1.00	_____
___	ITC Newtext®	1.00	_____
___	ITC Novarese®	1.00	_____
___	ITC Pacella®	1.00	_____
___	ITC Panache™	1.00	_____
___	ITC Quorum®	1.00	_____
___	ITC Serif Gothic®	1.00	_____
___	ITC Slimbach®	1.00	_____
___	ITC Souvenir®	1.00	_____
___	ITC Stone™	1.00	_____
___	ITC Symbol®	1.00	_____
___	ITC Tiepolo®	1.00	_____
___	ITC Tiffany with Italic	1.00	_____
___	ITC Usherwood®	1.00	_____
___	ITC Veljovic®	1.00	_____
___	ITC Weidemann®	1.00	_____
___	ITC Zapf Book®	1.00	_____
___	ITC Zapf Chancery®	1.00	_____
___	ITC Zapf Dingbats®	1.00	_____
___	ITC Zapf International®	1.00	_____
	U&lc BACK COPIES:		
___	U&lc, Vol. 3, No. 4	$1.50	_____
___	U&lc, Vol. 6, No. 1	1.50	_____
___	U&lc, Vol. 6, No. 4	1.50	_____
___	U&lc, Vol. 7, No. 3	1.50	_____
___	U&lc, Vol. 8, No. 3	1.50	_____
___	U&lc, Vol. 8, No. 4	1.50	_____
___	U&lc, Vol. 9, No. 1	1.50	_____
___	U&lc, Vol. 9, No. 4	1.50	_____
___	U&lc, Vol. 10, No. 3	1.50	_____
___	U&lc, Vol. 11, No. 1	1.50	_____
___	U&lc, Vol. 11, No. 3	1.50	_____
___	U&lc, Vol. 12, No. 1	1.50	_____
___	U&lc, Vol. 12, No. 2	1.50	_____
___	U&lc, Vol. 13, No. 1	1.50	_____
___	U&lc, Vol. 13, No. 2	1.50	_____
___	U&lc, Vol. 14, No. 1	1.50	_____
___	U&lc, Vol. 14, No. 2	1.50	_____
___	U&lc, Vol. 14, No. 3	1.50	_____
___	U&lc, Vol. 15, No. 1	1.50	_____
___	U&lc, Vol. 15, No. 2	1.50	_____
___	U&lc, Vol. 15, No. 3	1.50	_____
___	U&lc, Vol. 15, No. 4	1.50	_____
___	U&lc, Vol. 16, No. 1	1.50	_____
___	U&lc, Vol. 16, No. 2	1.50	_____

Total Order, in U.S. funds $ _____
Add postage, 25¢ per booklet $ _____
N.Y. Residents add state sales tax $ _____
Remittance in **U.S. funds** enclosed $ _____

The ITC Typeface Collection

THE TYPEFACES SHOWN ON THESE PAGES REPRESENT THE COMPLETE COLLECTION OF ITC TYPEFACES AS OF AUGUST 20, 1989.

a

ITC American Typewriter®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Light Condensed
Medium Condensed
Bold Condensed

ITC Avant Garde Gothic®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demibold
Demibold Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demibold Condensed
Bold Condensed

ITC Barcelona®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

b

ITC Bauhaus®
Light
Medium
Demibold
Bold
Heavy

ITC Benguiat®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®
Light
Light Italic
Medium
Medium Italic
Demibold
Demibold Italic
Bold
Bold Italic

ITC Caslon 224®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

c

ITC Cheltenham®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface®
Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Élan™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras®
Light
Book
Medium
Demi
Bold
Ultra

ITC Esprit®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

f

ITC Fenice®
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Flora™
Medium
Bold

ITC Franklin Gothic®
Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Friz Quadrata
Friz Quadrata
Friz Quadrata Bold

ITC Galliard®
Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Giovanni™
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

g

ITC Goudy Sans™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Isadora™
Regular
Bold

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

ITC Jamille™
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Kabel®
Book
Medium
Demi
Bold
Ultra

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

m

ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville®
Roman
Italic
Semibold
Semibold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Pacella®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache™
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

q

ITC Quorum®
Light
Book
Medium
Bold
Black

ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Slimbach®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Stone Informal™
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Sans™
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif™
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiepolo®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

t

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Arabic

ITC Boutros Modern Kufic™

بطرس كوفي حديث أبيض — LIGHT
بطرس كوفي حديث أبيض مائل — LIGHT ITALIC
بطرس كوفي حديث متوسط — MEDIUM
بطرس كوفي حديث متوسط مائل — MEDIUM ITALIC
بطرس كوفي حديث أسود — BOLD
بطرس كوفي حديث أسود مائل — BOLD ITALIC

ITC Boutros Rokaa™

بطرس رقعة متوسط — MEDIUM

ITC Boutros Setting™

بطرس صحفي أبيض — LIGHT
بطرس صحفي أبيض مائل — LIGHT ITALIC
بطرس صحفي متوسط — MEDIUM
بطرس صحفي متوسط مائل — MEDIUM ITALIC
بطرس صحفي أسود — BOLD
بطرس صحفي أسود مائل — BOLD ITALIC

ITC Boutros Kufic™

بطرس كوفي أبيض — LIGHT
بطرس كوفي أبيض مائل — LIGHT ITALIC
بطرس كوفي متوسط — MEDIUM
بطرس كوفي متوسط مائل — MEDIUM ITALIC
بطرس كوفي أسود — BOLD
بطرس كوفي أسود مائل — BOLD ITALIC

ITC Latif™

لطيف أبيض — LIGHT
لطيف أبيض مائل — LIGHT ITALIC
لطيف متوسط — MEDIUM
لطيف متوسط مائل — MEDIUM ITALIC
لطيف أسود — BOLD
لطيف أسود مائل — BOLD ITALIC

ITC Boutros Calligraphy™

بطرس مسطرة أبيض — LIGHT
بطرس مسطرة أبيض مائل — LIGHT ITALIC
بطرس مسطرة متوسط — MEDIUM
بطرس مسطرة متوسط مائل — MEDIUM ITALIC
بطرس مسطرة أسود — BOLD
بطرس مسطرة أسود مائل — BOLD ITALIC

ITC Display Typefaces

ITC AKI LINES®
ITC American Typewriter Bold Outline®
ITC Bauhaus Heavy®
ITC Bauhaus Heavy Outline®
ITC Bernase Roman®
ITC Bolt Bold®
ITC/LSC Book Regular Roman®
ITC/LSC Book Regular Italic®
ITC/LSC Book Bold Roman®
ITC/LSC Book Bold Italic®
ITC/LSC Book X-Bold Roman®
ITC/LSC Book X-Bold Italic®
ITC Bookman Outline with Swash®
ITC Bookman Contour with Swash®
ITC BUSORAMA LIGHT®
ITC BUSORAMA MEDIUM®
ITC BUSORAMA BOLD®
ITC Caslon Headline®
ITC/LSC Caslon Light No. 223®
ITC/LSC Caslon Light No. 223 Italic®
ITC/LSC Caslon Regular No. 223®
ITC/LSC Caslon Regular No. 223 Italic®
ITC/LSC Caslon Bold No. 223®
ITC/LSC Caslon Bold No. 223 Italic®
ITC/LSC Caslon X-Bold No. 223®
ITC/LSC Caslon X-Bold No. 223 Italic®
ITC Cheltenham Outline®
ITC Cheltenham Outline Shadow®
ITC Cheltenham Contour®
ITC Clearface Outline®
ITC Clearface Contour®
ITC Clearface Outline Shadow®

ITC/LSC Condensed®
ITC/LSC Condensed Italic®
ITC Didi®
ITC Eras Outline®
ITC Eras Contour®
ITC Fat Face®
ITC Firenze®
ITC Franklin Gothic Outline®
ITC Franklin Gothic Outline Shadow®
ITC Franklin Gothic Contour®
ITC Gorilla®
ITC Grizzly®
ITC Grouch®
ITC Honda®
ITC Kabel Outline®
ITC Kabel Contour®
ITC Korinna Bold Outline®
ITC MACHINE®
ITC MACHINE BOLD®
ITC/LSC Manhattan®
ITC Milano Roman®
ITC NEON®
ITC PIONEER®
ITC Ronda Light®
ITC Ronda®
ITC Ronda Bold®
ITC Serif Gothic Bold Outline®
ITC/L&C Stymie Hairline®
ITC Tom's Roman®
ITC Uptight Regular®
ITC Uptight Neon®

The Morisawa Awards 1990
International Typeface Design Competition

Competition and Entry Rules

Definition of contestant:
Indivisuals or groups of any nationality may enter the competition.
Categories of typeface:
Two categories of entry, as itemized below:
1. Kanji
2. Latin

Design format:
The designs submitted shall be in accordance with the sample and specifications supplied with the entry form. The design must be original and must not be already known to the public.
Closing date:
All entries shall be received on or before 31st August 1990, for acceptance by the committee office.
Panel of judges (in alphabetical order)***:***
Louis Dorfsman, *graphic designer, U. S. A.*
Yusaku Kamekura, *graphic designer, Japan*
Mitsuo Katsui, *graphic designer, Japan*
Masahiko Kozuka, *type designer, Japan*
Yoshiaki Morisawa, *president of Morisawa & Company Ltd., Japan*
Henry Steiner, *graphic designer, Hong Kong*
Ikko Tanaka, *graphic designer, Japan*
Yu Bing Nan, *professor of typography and book design, China*
(and one other yet to be decided)
Announcement of results:
The award winners will be notified by mail in November 1990 (as well as announcements in the journals: Graphis and Idea).
The winning designs will be displayed at the venue of the award presentation ceremony.

After the judging, entries that fail to win a prize will not be made public and will be returned to the contestants. A presentation booklet of the winning typeface designs will be sent to the unsuccessful contestants as notification of the contest decision.
Copyright and titles:
Copyright of all submitted works will be the property of their respective authors. Regarding negotiations to commercialize prize-winning works, however, Morisawa & Co., Ltd., will retain the right of the first refusal for one year after the announcement of the competition results.
The number of prizes:
Gold prize: one for each class
2 million yen (Latin Class)
3 million yen (Kanji Class)
Silver prize: one for each class
1 million yen
Honorable mention (selected by the respective judges)**:** eight prizes in total
0.3 million yen each

The Morisawa Awards
1990

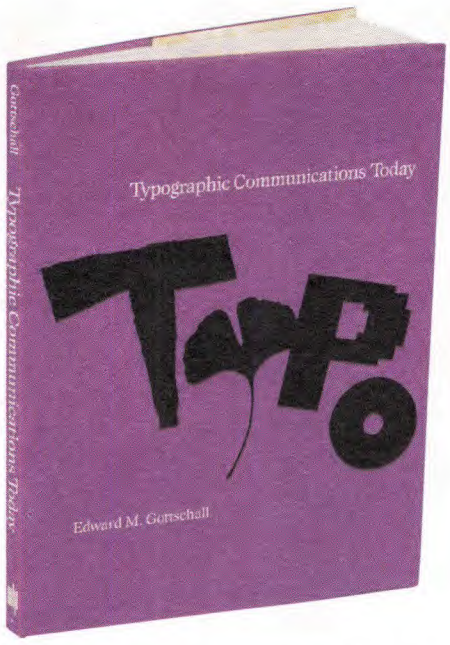
For further information:
Detailed information of design formats, etc., is available on request. Please write to the address below, specifying the category (class of typeface) in which you are going to participate.
Office of the Morisawa Awards 1990
International Typeface Design Competition
c/o Morisawa & Company Ltd.,
2-6-25, Shikitsu-Higashi, Naniwa-ku,
Osaka 556, Japan
Telephone: (06) 649-2151
Telex: 5267682 (MORSET J)

MORISAWA

U&lc BOOK SHOP

new arrivals

#1024
Typographic Communications Today
by Edward Gottschall



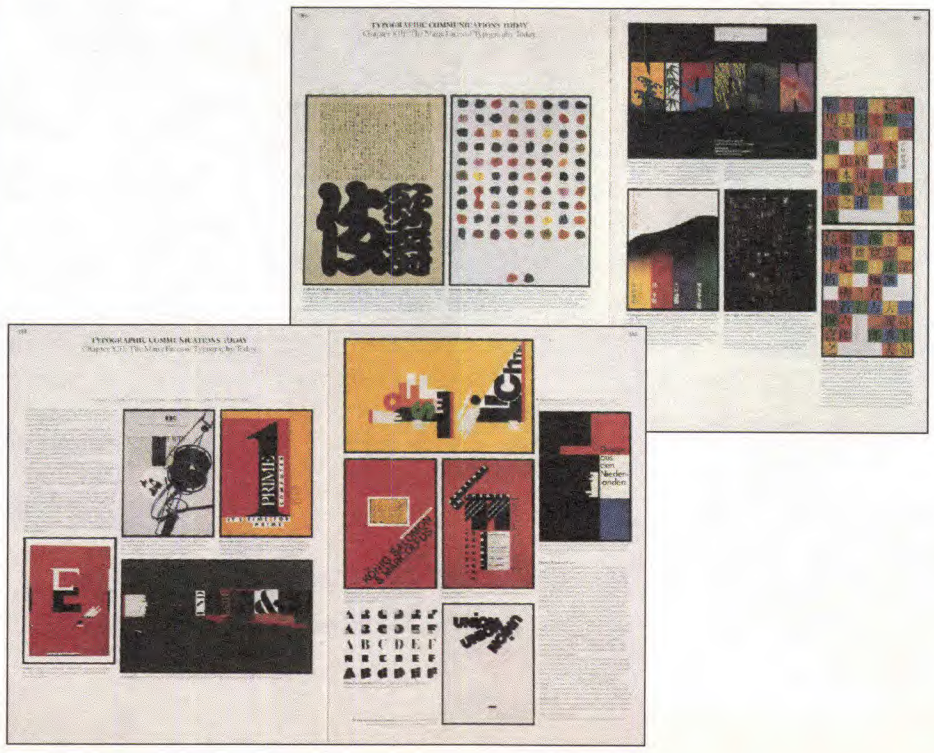
Typographic Communications Today is a very readable, thought provoking book which is sure to inspire new ideas and concepts for the graphics industry. It is a truly useful and stimulating tool for newcomers to typography and to established professionals as well. Numerous quotations from designers such as William Golden, Paul Rand, Emil Ruder, Bradbury Thompson, Jan Tschichold, Ivan Chermayeff, Herb Lubalin, and many others offer not only insights into how they think about design but help you mature and evolve your ideas about how to best use type. The 900+ pictures, more than 500 in full color, and the book's large format and the large size of the illustrations offer much to enjoy, much to ponder over. Full alphabets of more than 200 of the 20th century typefaces are shown and a major section is devoted to the effects of today's computer and laser technologies on what designers can do and how they can do it.

Typographic Communications Today is a definitive one-volume encyclopedic critical look at the art and design movements of the past 100 years including: Art Nouveau, Impressionism, Post-Impressionism, Expressionism, Fauvism, Dadaism, Cubism, Surrealism, Abstractionism, and Non-Objective Art, Suprematism, Constructivism, Futurism, the De Stijl movement, and Art Deco. Also, the work at the Bauhaus, the influence of Jan Tschichold, the development of the grid system in Switzerland and its spreading around the world, the effect of the migration of many European designers to the United States, the development of American born graphic design pioneers and the influence of private presses on typographic design.

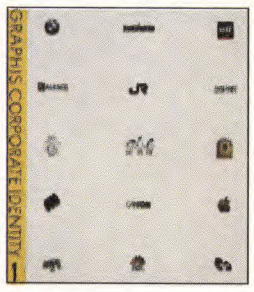
The largest chapter pictorially and critically reviews the work of graphic designers in the past few decades. Work is from 25 countries.

Typographic Communications Today is exquisitely printed and designed.

256 pages. 10¾ × 14¼". 900+ illustrations, 500+ in full color. Hardcover.
#1024.
$55.00, U.S. and Canada.
Elsewhere, $67.00.

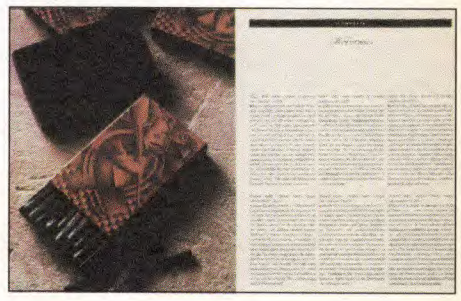


#1040
Graphis Corporate Identity 1
Edited by Martin B. Pedersen



Graphis Corporate Identity 1 is devoted to the visible elements of corporate identity programs. This stimulating volume covers logos and symbols, product and package design, vehicle livery, external identification, uniforms, buildings, interior design, product catalogs, information brochures and promotional articles. Mr. Pedersen's book presents a pragmatic blend of idea-provoking illustrations and commentary. The material focuses on 45 enterprises from all over the world. Of great value are the clients' and design firms' comments. They provide background information for understanding the problems and reveal the thinking that helped develop the solutions.

256 pages. 10¼ × 11¹³/₁₆".
#1040.
$75.00, U.S. and Canada.
Elsewhere, $90.00.

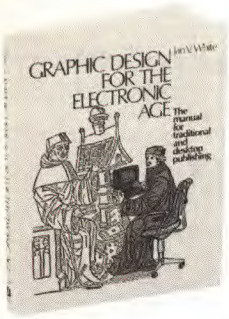


U&lc BookShop

still available

Reader response has prompted us to reoffer the following books which were reviewed in previous BookShops. ▶

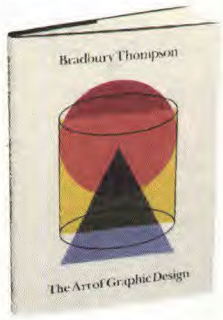
#1039
Graphic Design for the Electronic Age
by Jan V. White



If you are a non-designer working with desktop publishing or a professional designer using the best imagesetters, this book has a lot to offer you. For the desktop publisher it offers a great deal of valuable, clear advice concerning all aspects of typography and page makeup. It's practical and problem-oriented. It also covers the elements of a publication, and its appendices are loaded with paper sizes, envelopes, binding, the arithmetic of this business, a glossary, and much more. Mr. White accompanies the key points of information with larger, instantly understandable illustrations. Whether you are producing a small or large in-house document, a newsletter, a magazine or a book, this manual will help you design it more effectively.

212 pages. More than 300 illustrations. 8 1/2 × 11".
Softcover.
#1039.
$24.95, U.S. and Canada.
Elsewhere, $37.00.

#1009
The Art of Graphic Design
by Bradbury Thompson



Bradbury Thompson is one of the really great American graphic design pioneers. By his work, his teaching and writings he has been and still is a major influence.

This elegant book is itself a landmark in the history of fine bookmaking. A real collector's item, it brings together for the first time a full spectrum of Thompson's timeless contributions to American graphic design, including his experimental work and his work in magazines, typography, books, simplified alphabets, and contemporary postage stamps. The text and commentaries accompanying each of the 16 sections and illuminating Thompson's working methods and philosophy of graphic design were written by the author, with contributions from other notable designers, critics, and art historians.

The text is not just informative. It is often charming, often stimulating. A few of the chapter headings give an idea of the book's scope and tone: Graphics in Motion, Type as a Toy, Primitive Art as Graphic Design, The Alphabet as Visual Art, Classic Art as Modern Graphics, Learning and Teaching, A Bible for this Age.

This book is a must for anyone in typography and design not only for its insight into Thompson and as a retrospective of a great designer's works but as a reference to a very important era of typography and design development in the 20th century.

232 pages. 310 illustrations, 272 in full color. 9 3/4 × 13 3/4".
Hardcover.
#1009.
$65.00, U.S. and Canada.
$70.00 elsewhere.

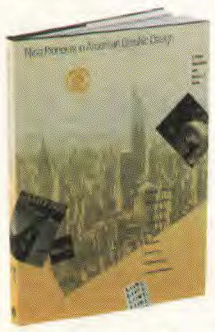
#1028
Label Designs
Edited by Lisa Walker and Steve Blount

This unusual book is a visual, international collection of the most creative labels in bold sizes and full color.

Over 200 design firms are represented within. Indexed by product, designer, client, firms, and subject. Fully reviewed in January 1989 U&lc.

256 pages. 9 1/4 × 12 1/4". Over 450 color illustrations.
Hardcover.
#1028
$49.95, U.S. and Canada.
Elsewhere, $62.00.

#1033
Nine Pioneers in American Graphic Design
by R. Roger Remington and Barbara J. Hodik



Nine Pioneers focuses sharply on key designers whose work and teachings have had a major impact on the direction of graphic design in America. The nine featured are: Mehemed Fehmy Agha, Alexey Brodovich, Charles Coiner, William Golden, Lester Beall, Will Burtin, Alvin Lustig, Ladislav Sutnar and Bradbury Thompson.

Their creative thinking, problem solving, innovations and influence is explored, discussed and analyzed. Nine Pioneers is an asset to the graphics industry. Fully reviewed in Spring 1989 U&lc.

179 pages. 300+ illustrations, 55 in color. 8 3/4 × 12 1/4".
#1033
$55.00, U.S. and Canada.
Elsewhere, $67.00.

U&lc BookShop
866 Second Ave., 3rd Floor
New York, NY 10017

For faster service, call
(800) 634-9325
M-F, 9-5 EST (USA Only).
NYC area call (212) 371-0699.

U&lc BookShop
866 Second Ave., 3rd floor
New York, NY 10017

For questions or problems regarding shipments, please contact U&lc BookShop Manager.

Please Print Clearly

Name _____ *Title* _____
Company _____ *Address* _____
City/State/Zip _____ *Home* ☐ *Business* ☐
Country _____ *Phone* _____
☐ *I am* ☐ *I am not a U&lc subscriber.*

All orders shipped postpaid. New York State residents add state/local tax. Allow 4-6 weeks for delivery. Individual books may arrive separately. We cannot deliver to P.O. Box without a street address. ***Payment in full must accompany order.***
Bookshop returns valid within 10 days of receipt. Please return via ***Registered Mail.*** Exchange for BookShop credit only.

Quantity	Book #	Title	Cost USA/Canada	Cost outside USA/Canada	Total Price

Sub-Total	
Shipping Charges	***FREE***
Applicable NY Sales Tax	
Order Total	

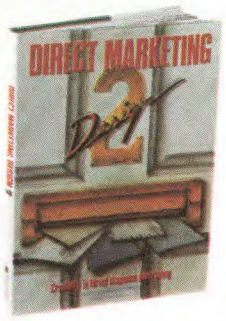
Payment *(no cash or COD orders):*
☐ *My check/money order for U.S.$* _____ *is enclosed.*
☐ *Please charge my* ☐ *MasterCard* ☐ *Visa*

Include all numbers—card companies require it.

Expiration Date _____
Name (print) _____ (as it appears on card)
Date _____
Signature _____ (required for credit card orders)

For faster service, call (800) 634-9325
M-F, 9-5 EST (USA Only).
NYC area call (212) 371-0699.

#1038
Direct Marketing Design 2
Richard N. Harbert, Editor

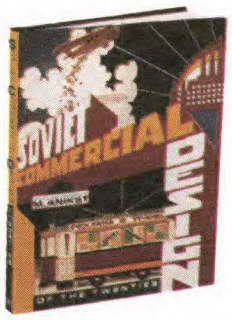


A full-color, illustrated, analytical review of the year's best direct mail pieces and campaigns. Based on the John Caples Award competition run by the Direct Marketing Creative Guild.

Large illustrations help the reader visualize how type has been used to propel the message. Fully reviewed in Spring 1989 U&lc.

248 pages. 9¼ × 12¼".
#1038
$55.00, U.S. and Canada.
Elsewhere, $67.00.

#1021
Soviet Commercial Design of the Twenties
Edited, designed by M. Anikst with cooperation by the Soviet Government



Bold handling of type and color characterize much of the work shown. Included are works long forgotten, as well as the now classic pieces by Mayakovsky, Rodchenko, Lissitsky, Gan and Stepanova. Fully reviewed in November 1988 U&lc BookShop.

144 pages. 9⅜ × 11¾". 323 illustrations, 211 in full color. Hardcover.
#1021
$37.50, U.S. and Canada.
Elsewhere, $49.50.

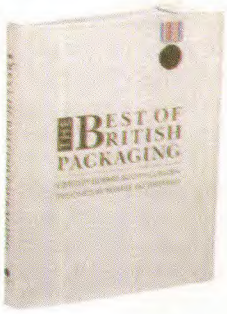
#1034
Type and Image
by Phillip B. Meggs

This excellent book highlights the very essence of graphic design. Elements that combine to form a design: Signs, symbols, words, pictures, and supporting forms are analyzed and explained. How graphics functions as a language and the innovative way that designers combine words and pictures are discussed.

This book will provide insight and inspiration for everyone who is interested or involved in graphic communication. Fully reviewed in Spring 1989 U&lc.

200 pages. 324 illustrations, many in full color. 8¾ × 11¼".
#1034
$32.95, U.S. and Canada.
Elsewhere, $44.00.

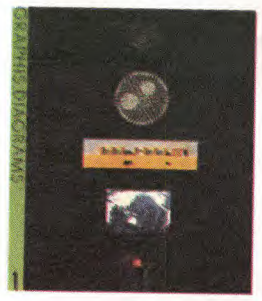
#1020
The Best of British Packaging
Edited by Edward Booth-Clibborn



This book offers American designers a good look at some of the highest quality packaging design work being produced in Britain. Each full color piece is accompanied by the design group's analysis of the problem and the design solution. Fully reviewed in November 1988 U&lc.

271 pages. 8¾ × 11¼". Hardcover. 240 designs in full color.
#1020
$45.00, U.S. and Canada.
Elsewhere, $57.00.

#1011
Graphis Diagrams 1
Edited by B. Martin Pedersen



The graphic presentation of mathematical and statistical information is an art and a science. This is a comprehensive overview of diagram design and a visual guide to designers facing diagram problems. Fully reviewed in August 1988 U&lc.

288 pages. 9½ × 12". 431 illustrations (most in color). Hardcover.
#1011
$65.00, U.S. and Canada.
Elsewhere, $77.00.

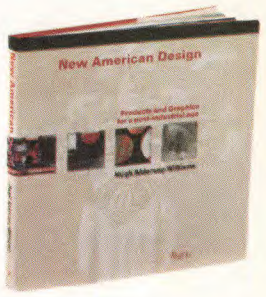
#1018
Graphic Style from Victorian to Post-Modern
by Steven Heller and Seymour Chwast

Graphic Style tells and shows you the essence of these design styles.

Illustrations include wine labels, posters, book illustrations and shopping bags. Fully reviewed in November 1988 U&lc.

240 pages. 8¾ × 11½". 700+ illustrations, 225 in full color. Hardcover.
#1018
$49.50, U.S. and Canada.
Elsewhere, $62.00.

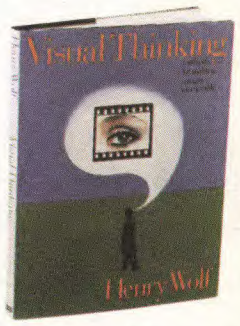
#1037
New American Design
by Hugh Aldersey-Williams



Twenty-one of America's leading young industrial and graphic design firms are profiled in terms of cultural and social significance as well as esthetic phenomena. Features a two-page introduction followed by a full-color four to six page portfolio. Firms include: M & Co., Stuart Design, Frog Design, April Greiman, Design Continuum, and ID Two. Fully reviewed in Spring 1989 U&lc.

192 pages. 10 × 10".
#1037
$35.00, U.S. and Canada.
Elsewhere, $47.00.

#1036
Visual Thinking: Methods for Making Images Memorable
by Henry Wolf



This unique book reveals the variety of creative methods he employs to produce his outstanding visual images and examines the fascinating process of transforming words into imagery.

Each chapter focuses on a particular technique, from use of strange perspectives, to settings in improbable places, to unexpected combinations and assembled objects. A must-have title. Fully reviewed in Spring 1989 U&lc.

184 pages. More than 250 illustrations, almost all in full color. 9¼ × 12¼".
#1036
$45.00, U.S. and Canada.
Elsewhere, $57.00.

SPECIAL OFFERINGS

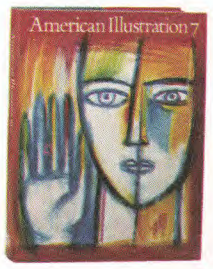
#9016
Menu Design 3
by Judith Radice

List Price $49.95
U&lc's Special Offering
$35.00 U.S. and Canada
$47.00 Elsewhere

#9019
Illustration Europeene, 1987–1988
Foreword by Edward Booth-Clibborn

List Price $55.00
U&lc's Special Offering
$40.00 U.S. and Canada
$52.00 Elsewhere

#9022
American Illustration 7
Edited by Edward Booth-Clibborn



List Price $55.00
U&lc's Special Offering
$40.00 U.S. and Canada
$52.00 Elsewhere

#9027
British Design and Art Direction
Edited by Edward Booth-Clibborn

List Price $69.00
U&lc's Special Offering
$39.00 U.S. and Canada
$47.00 Elsewhere

Whether you write Communications plans, Comedy, or Character sketches, your face will match your ideas.

C is for Charisma or Carnival or Camerawork. There's a C for all seasons, for every feeling, every notion.

C is for Criteria and Conceptual and Catastrophe—Can you imagine the Collection of styles a C can say?

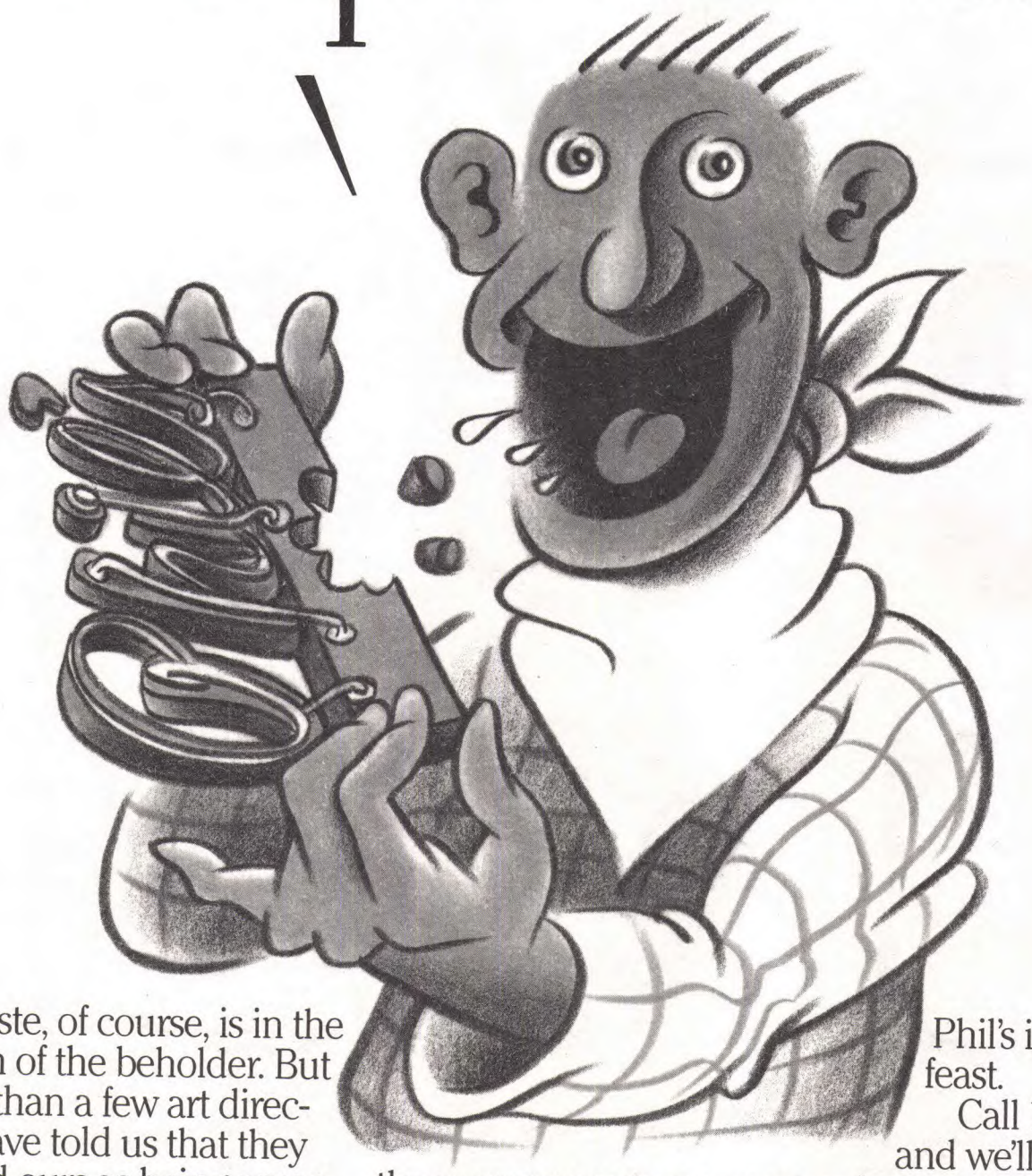
C is for Crisis and Calm and Cake. Seize the opportunity to select the right C.

The type-faces from left to right: Optima roman, ITC Franklin Gothic heavy, Kaufmann, ITC Machine medium, Trump Mediaeval roman, Helvetica condensed, New Century Schoolbook roman, Revue and Park Avenue.

PostScript people can breathe a sigh of relief. Now there's a type-face for every A, B, or Z you use. Linotype offers you over 100 type-face packages with over 400 type-faces in Mac- and IBM-format. And the number grows constantly. For your free reference to fonts available from Linotype, call toll-free: In the USA, 1-800-645-5764. In New York, 1-800-832-5288. In Canada, 1-800-387-9553.

Linotype
LIBRARY

Phil's? Yes, They're The Photolettering People With Taste.



Taste, of course, is in the mouth of the beholder. But more than a few art directors have told us that they behold ours as being amazingly close to theirs.

When you consider our prescient ability to cook up headlines the way you like them, our sumptuous menu of 4332 faces, our next morning get-it-while-it's-hot guaranteed delivery and our diet price of $4.85 a word, you'll see that Phil's is a photolettering feast.

Call 1-800-424-2977 and we'll send you a one-line book and a big wall chart for an appetizer.

Phil's PHOTO INC

For that full feeling from finely spaced photolettering.

2380 Champlain Street NW, Washington, DC 20009

SECOND CLASS POSTAGE PAID